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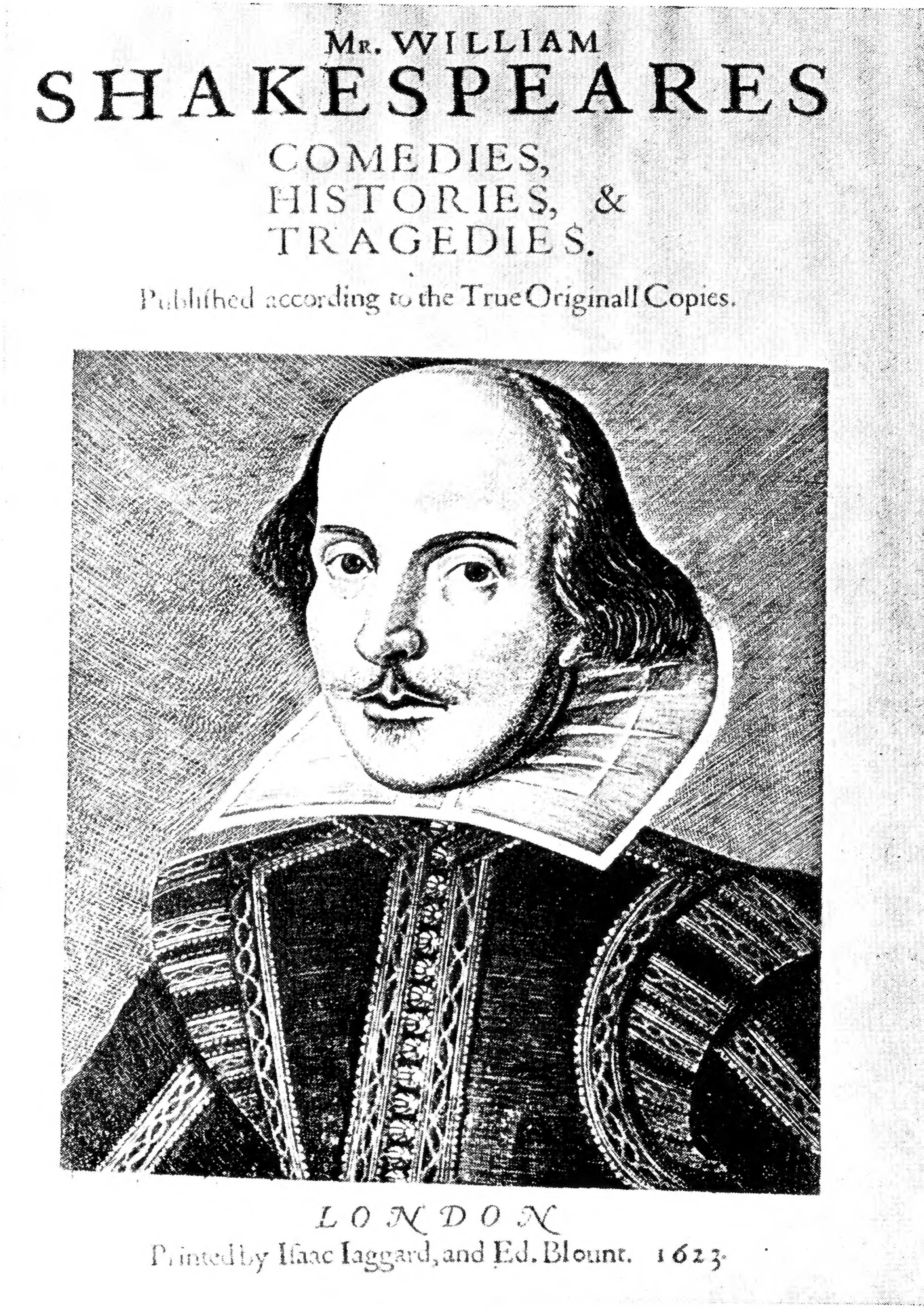

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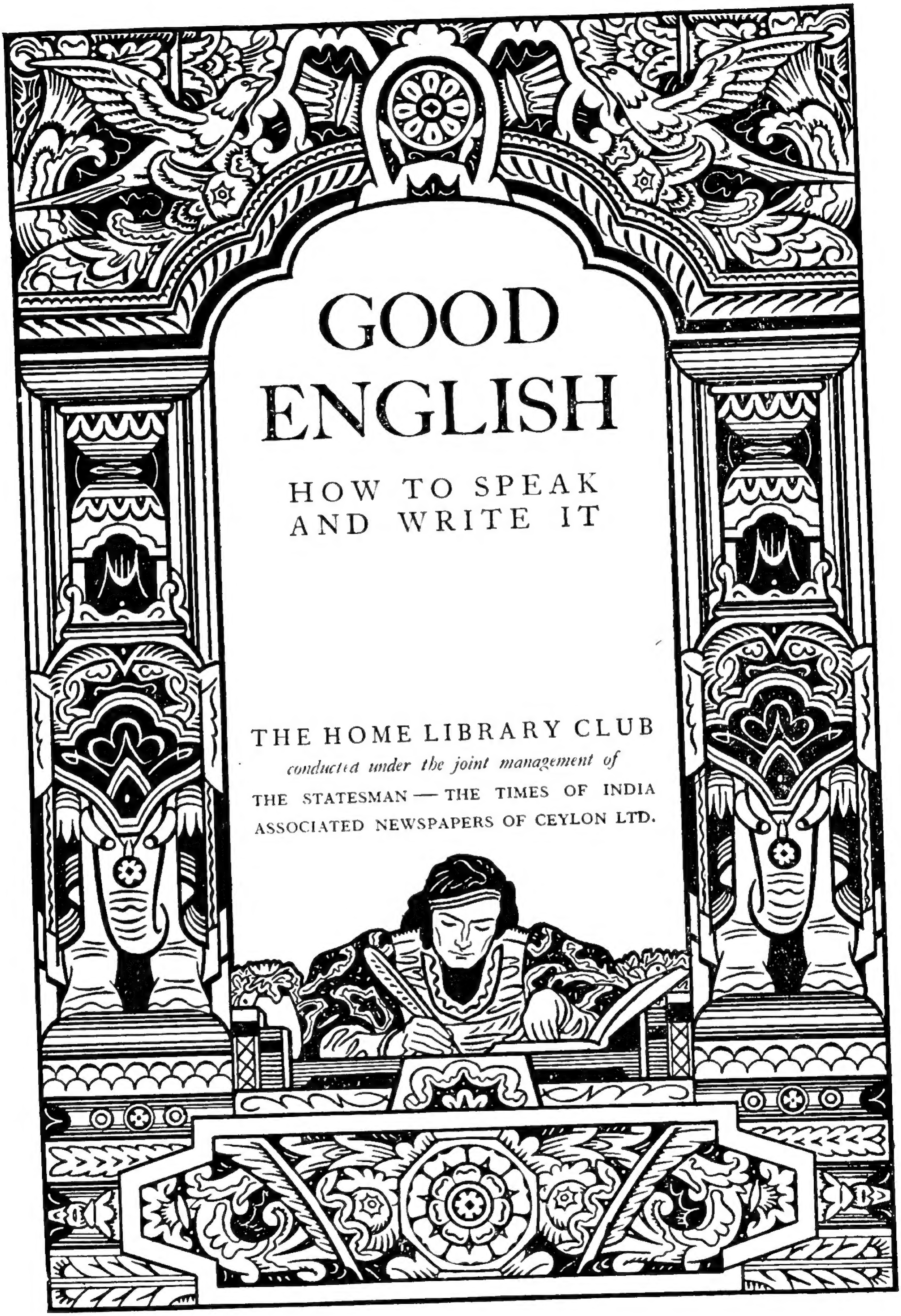

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HOW TO SPEAK AND WRITE IT

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THE FRAMEWORK OF OUR LANGUAGE

By P. Gurrey, B.A., Ph.D.

LANGUAGE is the very stuff and marrow of our innermost selves. By the words we use, and the structure of the sentences we build when we speak and write, we may be known. Our thoughts, ideas, feelings, wishes and intentions, are expressed in words, and these words may reveal or conceal. And we ourselves have the power of revealing our thoughts and feelings more and more clearly and effectively as we gain a control and command of the words and sentence structures at our disposal. And we have the power of penetrating beneath the concealing obscurity of the language that may be used by others.

A command of language is a powerful instrument in the modern world. We need to strive for it, though we must never forget that increase in power always means an increase of responsibility. And if we gain a command of language, we need to acquire also the wisdom and grace of mind to use that instrument with all proper sense of the value of human life and of the virtues: truth, beauty and goodness.

Our purpose here is to study language, to understand the grammatical functions of words, and to examine the thoughts and feelings which are expressed by those words, and to find out how variations of grammatical structure determine changes of expression. In other words, we are going to study Grammar. But not for an end in itself. We are going to study grammar in order to acquire a greater knowledge of all the possible variations of language, and to acquire a close acquaintance with the thought and other meanings underlying all those variations of language. We are to study grammar to improve our 'Command of Language.'

Now our immediate task is to find out 'The Ways in which Words Work.' That is to say, we have to discover the ways in which we use words to express whatever we have to say or write, and to find out the ways in which they have been used by writers of the books that we read. How are English sentences constructed? How are English words put together in a sentence to express what we have to say? Are words related to one another in a sentence? And if so, in what ways are they related? These are the questions which we must put to ourselves if we are to understand the ways of words and their combination in language.

WHAT LANGUAGE IS

Before we start on our exploration into the field of language study we must remind ourselves that language is not just a matter of reading black print on the page of a book. Much of the language we are actually concerned with in real life is a matter of *sounds*, for only a small part of our life is spent in that activity of looking at black print which we call reading. At the same time language is not *just* a matter of sounds or print: those sounds and print suggest meanings to us. And 'meanings' exist, not in print and not in sounds, but only in our minds.

We see, then, that we use sounds or print to express what we have in mind.

And what do we have in mind? Do we not think of things, of what we are going to do, of what we have done, of what we have heard, of what we want to do, and all sorts of things like these? We talk and write about everything that interests us or annoys us; we talk about everything that we want, and about what we want other people to do. We talk about our actions, our hopes, our wishes, our needs, and our feelings. All of this we all know quite well, but we have now to examine the English language to find out how we manage to use words so skilfully that all this diversity of thought, wish and feeling is expressed so satisfactorily, and is understood so clearly by those who have to listen to us—or who enjoy listening to us. How is it done? What kinds of words do we use? And how do we put them together so that they carry out our purpose?

THE WORK THAT WORDS DO

Now this new way of looking at our language is somewhat similar to the work that most of us did at school in our grammar lessons; but in one important respect it differs from that early work completely. Our school work was concerned mainly with learning "correct" English, and with learning the 'Parts of Speech' and other grammatical terms. We now have to go deeper into the subject: we have to find out all the various kinds of work that words do in sentences in order that we shall be able to make them carry out their work for us more effectively. Learning to use such parts of language as tenses, pronouns, prepositions is the first step; then comes the necessity to use those tenses correctly, and to use pronouns and prepositions as they are used in standard English: that is the second step. Now comes the third and last big stride forward: we have to acquire such a command of language that it will express all that we have to communicate—with efficiency, with economy, and in a style appropriate to the occasion. The style, of course, should be appropriate to the standing of our readers or listeners, to the degree of importance or unimportance of the situation, and appropriate also to the subject of our conversation or writing.

This last stride forward in acquiring command of language cannot be completed in a day: a careful study of all the parts of a sentence is necessary before we can thoroughly understand this complex medium, language, which is used for the expression of thought, feelings and wishes. The variations of its structures are too great, the different emphases of intention and emotion are too numerous, and the fine shades of meaning are too subtle for immediate or effortless success. So we shall have to begin at the beginning again, but the progress this time will be very much more rapid. We shall have to use many of the well-worn terms of grammar; but now we shall be concerned, not with the parts of speech, but with what the word really expresses. That is to say, we now have to attend not so much to the grammatical label, as to the thought expressed by the word. For instance, we shall be concerned mainly, not with such a label as 'Subjunctive Mood,' as with the degree of doubt and futurity expressed by the word which we have stated to be 'in the Subjunctive Mood.' To take another example: we have to find out not merely that the words 'with' in the sentences "I will come *with* you" and "Cut this string *with* your knife, please" are prepositions; but that they express different shades of meaning; and also we have to discover what precise shade of meaning each of those two words expresses. This new way of studying language, then, has to do largely with precision of language, and with clarity of thought and intention. The value of this is obvious: clear thinking can be learned by attention to exactness and aptness of expression.

USING THE RIGHT WORD

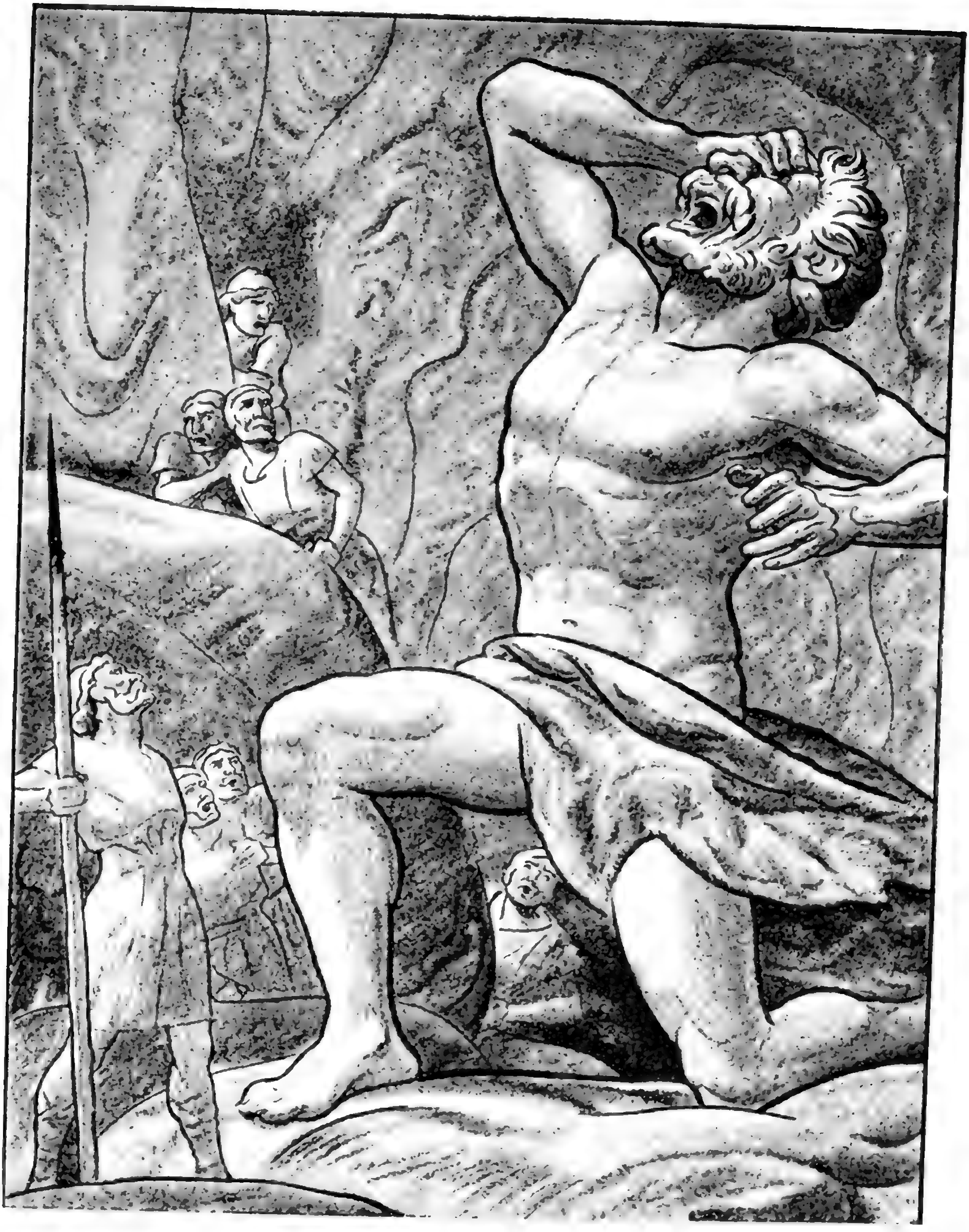
There is yet another aspect of this new way of studying language which is of the greatest importance, especially when the language studied is not our mother tongue. Let us view this aspect through an illustration: at school we learned that Nouns are names of things, but though that is true, it does not get us very far. What we should also have learned is that many things have more than one name, and some things have several names; so that a certain noun may be only one name out of several for the same thing, and therefore it is necessary for us to learn which name, or noun, to use in each different context. It is *the use* we make of our nouns that is important, not just that a word is a noun. For instance, when speaking to me of the lady I have married you may refer to her as "Your wife"; but you must not refer to her as "Your woman." Similarly, though you might think that she was 'a lady' (noun!) you would not refer to her as "Your lady," for though that sounds polite enough, it is rather old fashioned.

So, too, the noun 'gentleman' is the correct word to use on some occasions, but not on others—just knowing that it is a noun is by no means sufficient. So that we have to learn that it is preferable to say "He is a kind man," rather than the falsely polite "He is a kind gentleman"; and that in universities we speak of 'men' and 'women,' and do not refer to the students as 'ladies and gentlemen'; although we should have to use those nouns at the beginning of a speech at a dinner or debate. Other nouns, too, which name a man are to be used on certain occasions only; for instance, the noun 'fellow'—"He is a good fellow" is complimentary, but what about "That fellow!"?

This other aspect of language, which we referred to in the last paragraph, is 'appropriateness' of word and phrasing. Appropriateness and precision—that is what we have to aim at; but before we can achieve those two ideals we must look closely into the work done by each part of the sentence and by the different types and varieties of sentence.

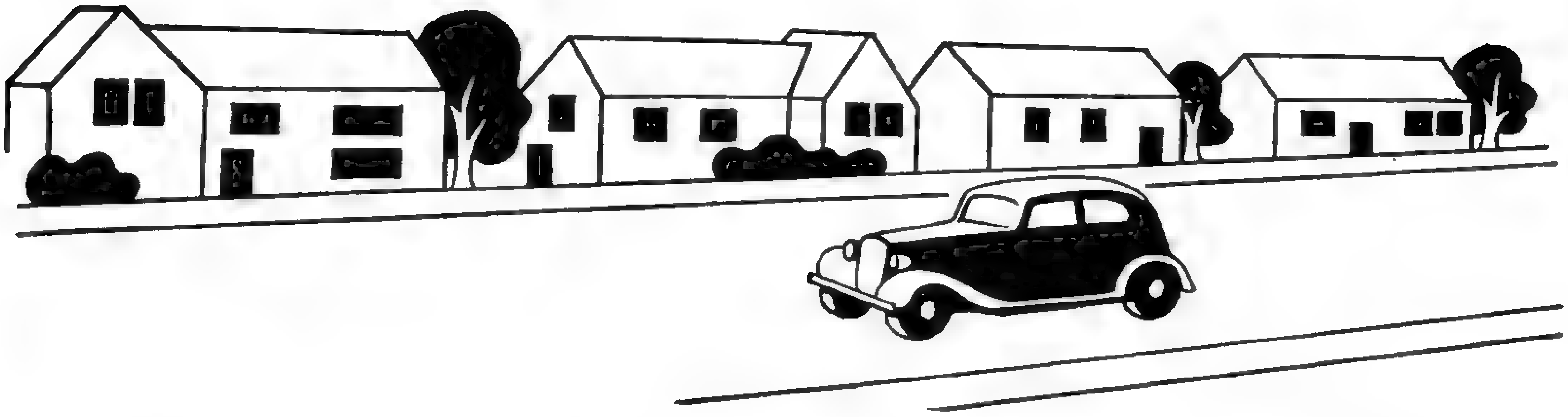
Talking and Writing about Things.—If you examine the conversation or writing of any of your friends you will find that a very great deal of the language they use will be about *things*. Things occupy a considerable amount of our attention in our daily life. Even if we were learned professors we should find ourselves talking about such things as the weather, our meals, about cool drinks, hot nights, our books, clothes, pictures, our health, our wife's health, children, the education of our children, and all sorts of different *things*. How do we do it? Look back at the last three lines and you will see that lots of *things* have been referred to; and the way that that has been done, as no doubt you know quite well, is by using their *names*. And in Grammar, of course, names are called Nouns. The name of every single thing we can think of is a Noun. Think of all the most curious names you have ever come across—'wireless' (are there any 'wires' used in wireless?), a 'vacuum' (what does this word name? It names something, doesn't it? Or does it name nothing? Nevertheless, we use this noun to name something that we can think about). What about the name that Ulysses pretended was his name when he told Polyphemus, the Cyclops, who he was? He said his name was 'Noman.'

What do we use these nouns for? What is their purpose in speech and in writing? It is not difficult to see that whenever we hear or read a noun we

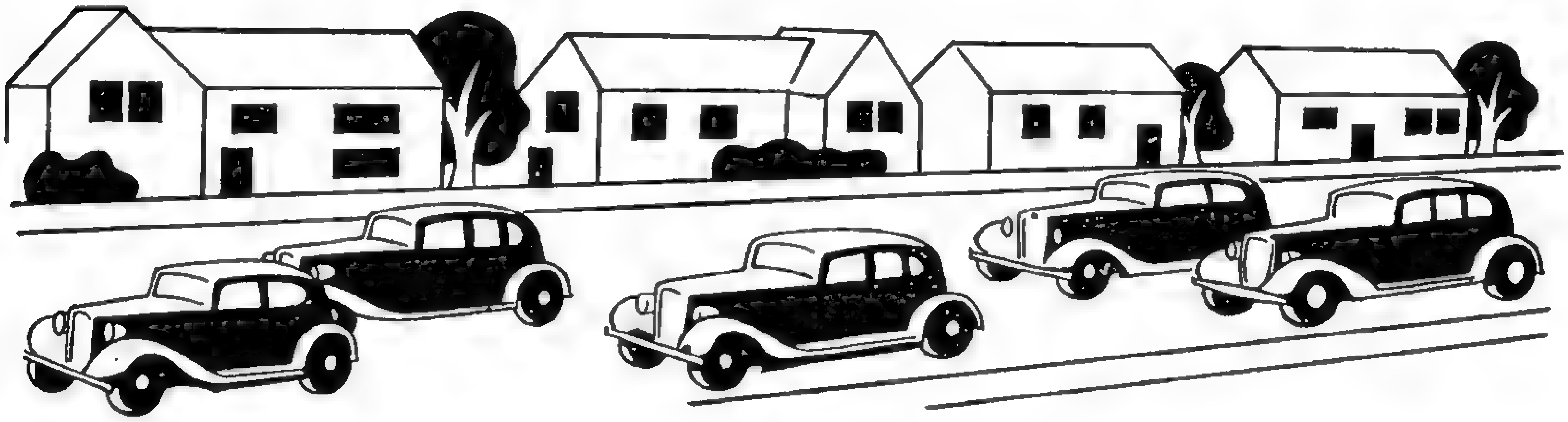


ULYSSES BLINDS POLYPHEMUS

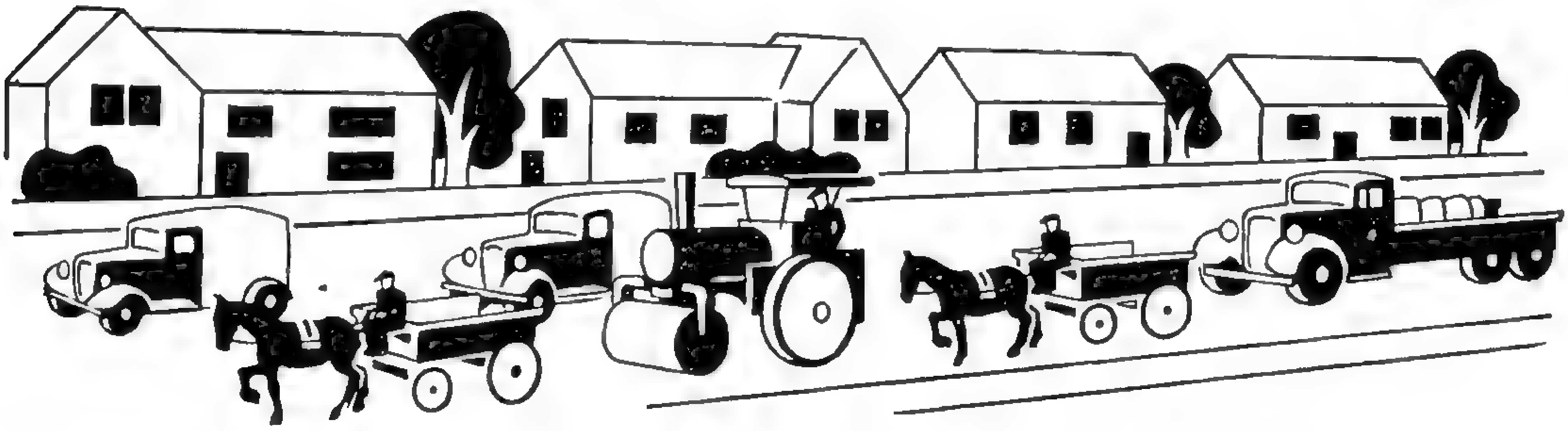
Ulysses said that his name was 'Noman' so that the Giant, when questioned by his companions, said "Noman hath done this"; thus enabling Ulysses and his men to pass unscathed. (See page 9.)



When I say: " Look at that motor-car," I use the noun to make you have that motor-car in mind.



But supposing there cre five motor-cars rushing by us at that time?



Or supposing I said: "Look at that vehicle," and all the traffic in the above picture was passing?

think of the *thing* that it names (that is, of course, if we attend to it). When I say to you: "Look at that motor-car," I use the noun to make you have that motor-car in mind. Nouns, then, are used in speech and writing to make listeners or readers have things in mind. But supposing there were five motor-cars rushing by us at that time? You would not know which motor-car you were to look at. The noun therefore would not do its job of naming very efficiently. I should have to use some other words, shouldn't I, to make you have in mind the motor-car I referred to. Again, supposing I said: "Look at that vehicle," and there were carts, a steam-roller, a lorry, and two vans as well as several motor-cars, would the noun have clearly named the thing I wanted it to name?

Naming Things when a Noun is insufficient.—We have noted the situation when a noun cannot do its work effectively. And we must remember that we use words to help or make our readers or listeners think of things and ideas; let us suppose, for instance, that we are looking at the view portrayed on page 13. I want to talk about one of the peaks (buildings, birds, etc.) that we can see in the distance. If I say: "I think the mountain is the finest," you will not know which mountain I have in mind, so that the word 'mountain' in that sentence cannot do the work that I wanted it to do. The reason why not is evident: there are a number of mountains and you cannot know which one I am referring to. The noun 'mountain' by itself is insufficient. I have to use an adjective or perhaps two adjectives to get you to perceive which mountain I had in mind. Of course in real speech I should know that you would not be able to distinguish which mountain I had in mind, and so I should have said: "I think the *snow-capped* mountain is the finest." Now I have used the word 'snow-capped' *to help its noun.* That is to say, the noun being unable in that sentence to name unmistakably the thing I had in mind, I added the word 'snow-capped' to my noun so that you should know immediately and unmistakably the thing intended: the two words 'snow-capped' and 'mountain' *together* are required in this particular situation to name the thing unmistakably.

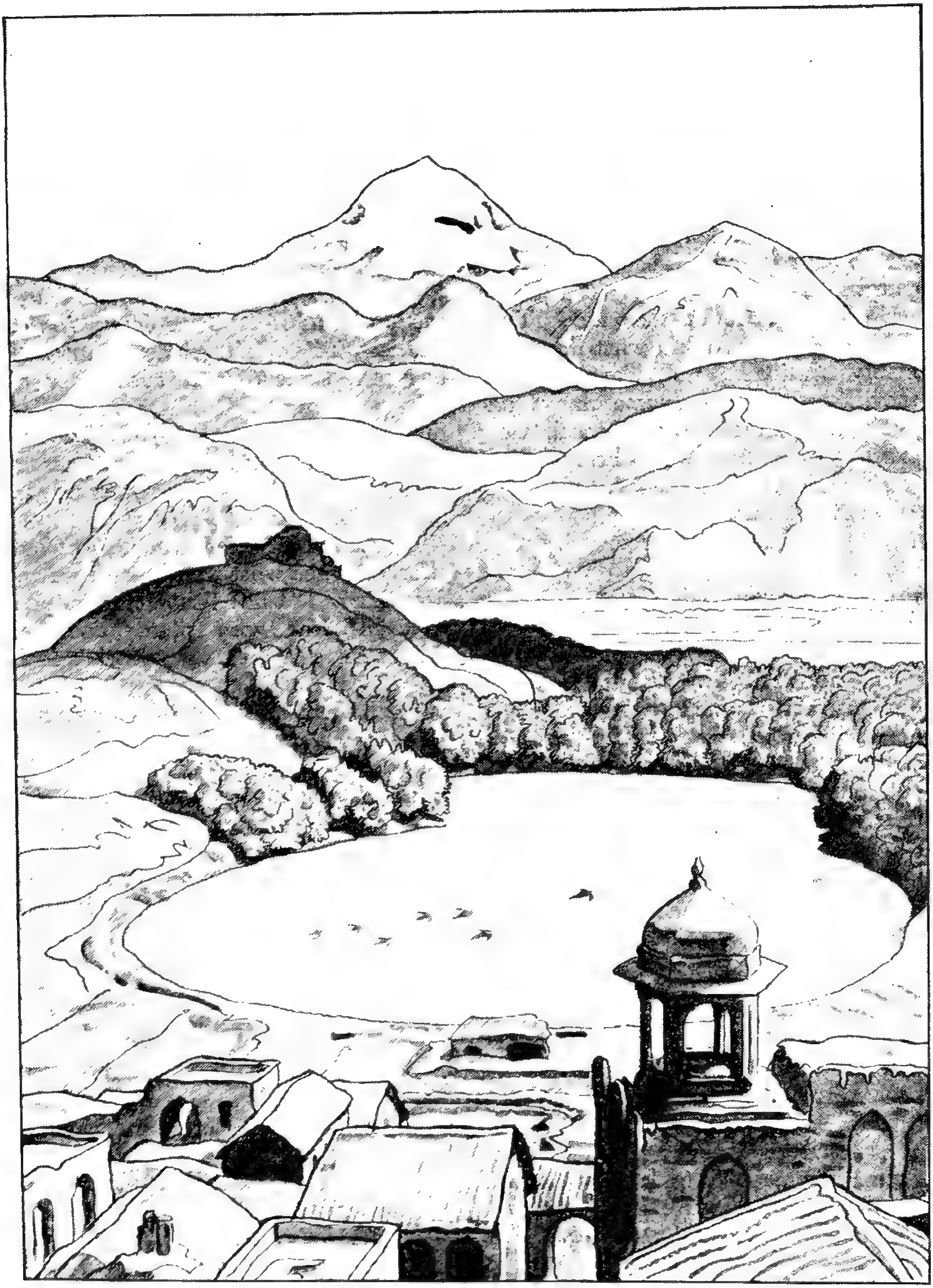
How Adjectives Assist Nouns

We need, therefore, a new explanation of "an adjective qualifies a noun," as the grammar put it, for what matters in real language is that adjectives or words used as adjectives help nouns to name things unmistakably. That is their true usefulness in language—or rather one of their true uses in language, for they have another use (which we deal with later).

We need to remember whenever we are thinking about language and grammar that language fulfils a purpose, and when we are naming things the difficulty is usually to get the listener (or reader) to have in mind one particular thing (or more) of the countless number of things that he is able to recall. Adjectives (and other words used as adjectives) play a most important part in speech and writing; we cannot dispense with them. They give precision, exactness and certainty to language—when they are used with proper attention to shades of meaning. We should therefore pay great heed to the adjectives we use; we need to avoid the common habit of using the same word in every context, like the man who expresses strong feelings always with the same expletive. We have to be on our guard against using words of rather empty meaning as we do when we use the word 'nice' or 'marvellous'—though it may be admitted that such words are often used in situations which are too unimportant or frivolous to be worth the trouble of thinking out other and more effective words. We all need much practice and training in word-alertness in order to improve our command of language, especially our command of adjectives, so that they shall be exact, appropriate to the thing described, and expressive.

ADJECTIVAL PHRASES

We now come to the occasion when one adjective, or even two or three, cannot carry out exactly what we want. To return to our view of the mountains, let us suppose that we are talking about the peaks and woods and hills. In order



A picture to illustrate the usefulness of adjectival phrases. (Pages 12 and 14.)

to point out exactly which feature of the landscape attracts our attention we may use such phrases as: 'The third peak *from the snow-capped mountain,*' or 'the hill *in the foreground,*' or 'the wood *near the lake.*' It is clear that we use these phrases 'from the snow-capped mountain,' 'in the foreground,' 'near the lake,' to indicate which peak, wood and hill we have in mind. They have a real purpose then, and are not used just to make the description attractive. They help the listener to find what things are being mentioned, and, like adjectives, they help nouns to name things unmistakably so that the listener shall know exactly what things are being talked about. They are called, therefore, Adjectival Phrases.

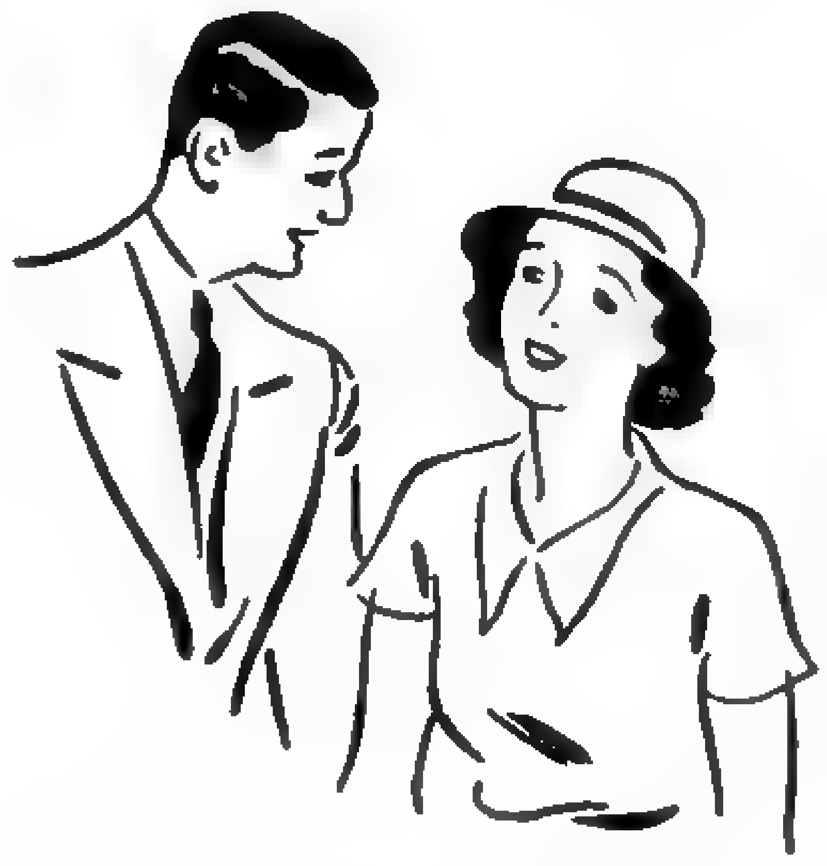
Just as we use adjectives and adjectival phrases to help nouns to name the things we have in mind, so we can use whole clauses to do the same kind of work. We see somebody in the street, we do not know his name, so we direct our listener's attention to him by describing something that the man is wearing or doing; to do this in a word or a phrase is not always easy, and it is sometimes not possible, so we use a clause. (Clauses have a Subject, a finite verb, and often an Object too.) For instance, we might say: "The man *who was selling onions* came from France." Here the words 'the man' would not inform a listener what man was referred to; so that the speaker explains what the man's occupation was: 'who was selling onions,' and as there happened to be only one man selling onions (we may conveniently assume this), we know exactly what man is being spoken about. Examine some of the clauses that you use in speech and writing, and you will find that a number of them help their nouns to make clear what you have in mind—they help nouns, and therefore they are Adjectival Clauses. And their special work in speech and writing is to make references to things exact and precise, so that there shall be no mistake about what is meant. They have another kind of work to do, but it is still one of helping nouns—though in a slightly different way.

The Description of Things

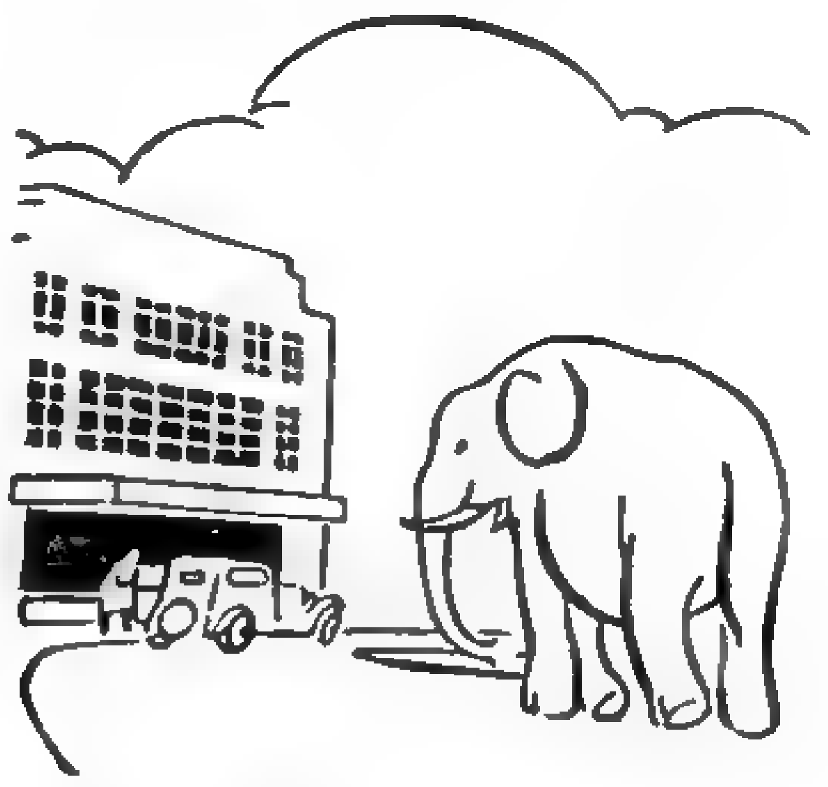
Besides naming things we are also constantly describing things in our writings and speech. To simplify our task in this section let us stick to the description of material things and exclude for the time being the description of events and of things changing. Our task now is to think out how we describe things when we want our friends and acquaintances to picture them or in some other way to imagine them.

Let us collect a few instances of our efforts and see what we do when we are describing. "I like that pretty hat you have on" (the word 'pretty' does not help to name the thing, that work is done by 'that hat you have on'); "I saw a huge elephant to-day near the station"; "Fetch me a large piece of paper, please"; "My bungalow in the country is quite small. It is near the main road." Of course, adjectives and adjectival phrases and clauses which name things usually supply descriptions of them as well; but we are concerned here as far as possible with words which do not name or help to name as their primary duty. Examining the sentences we have collected above, we find that we have introduced the following words into them: 'pretty,' 'huge,' 'large,' 'small' ('in the country' seems to name the thing, though that is not quite certain), 'near the main road.' So we have used adjectives and one adjectival phrase, and the sentences are all of the usual kind—except two, which are of the type: Subject + 'is' + Complement (i.e. that which completes the assertion). We see, too, that the adjectives which we

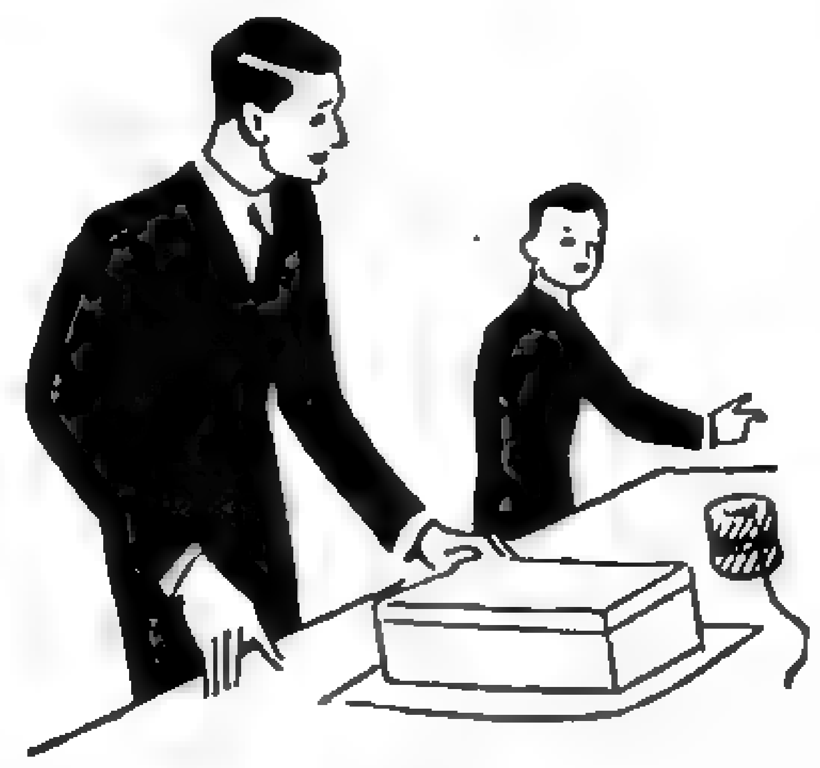
ADJECTIVES AND ADJECTIVAL PHRASES



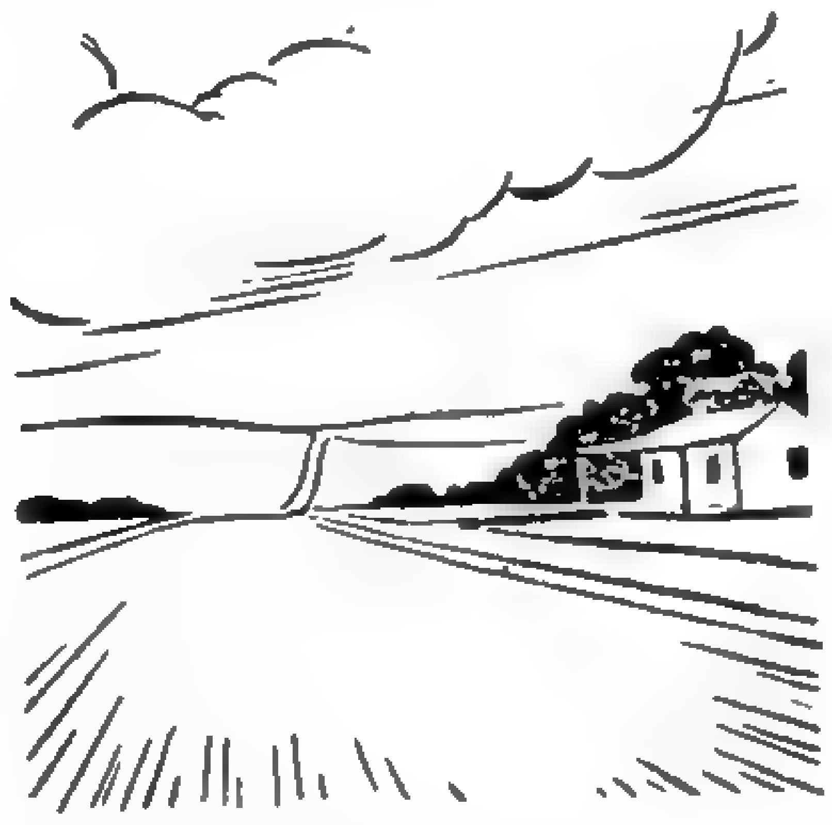
I like that **pretty** hat you have on.



I saw a **huge** elephant to-day near the station.



Fetch me a **large** piece of paper, please.



My bungalow in the country is quite **small**. It is near the main road.

have used all express some *quality* of the thing described—its appearance, size, position, colour.

It would be a good plan, and of interest to some people, to go through a page or so of some novel that one happens to be reading, and to note all the different ways that are used to describe the persons and things mentioned on those pages; it is often surprising how many different qualities are brought into descriptions, and it is not always easy to decide about some of those which are used quite frequently. We might suggest a few here: 'a *late* comer,' 'her *late* husband' (cf. 'her husband is late'), '*to-day's* bride' (newspaper headlines—a good place to look for adjectives used in peculiar ways), 'the *day-before-yesterday's* bread'—these qualifying words are references to time, they relate the things mentioned to some place or point in Time. Now, what about: 'The *well-known* author, Mr. ——'; 'This *frequently occurring* mistake. . . .'; 'That *often-quoted* line, "To thine own self be true . . ."'; 'Her *quickly forgotten* words were to have cruel consequences"?

These qualifying words 'well-known,' 'frequently occurring,' 'often-quoted,' 'quickly forgotten,' tell us of actions, but these actions are not expressed by means of normal finite verbs, but in what are called Participles—adjectives derived from verbs and sharing the nature of both verb and adjective. It will be seen, too, that some of them suggest a passive action, others an active. And so we can describe things (e.g. an author) by referring to some action (e.g. known) connected with them. Which participles here are Active and which Passive?—"He twiddled his *well-polished* stick"; "I saw his cheerful *shining* face with relief"; "My carefully *thought out* proposal was turned down"; "I like the smell of *new-mown* hay"; "I have just invented a new *self-filling* fountain pen."

Before we leave this section we should perhaps give examples of the two kinds of adjectival clauses: one helping the noun to name a thing, and the other describing only. "I interviewed the man *who came to see the gas-meter*"—the clause helps the noun to name the man who was interviewed. "He opened the front door, *which led straight in to the dining-room*"—here we know which door is referred to, the adjectival clause adds some other descriptive material. It would be well to note that no comma separates the clause from the noun in the first type of sentence—because the clause is very closely bound up with its noun, and is absolutely necessary to it, to help it name the thing intended. In the second sentence there is a comma separating off the clause; this is because the clause is added on to give yet another piece of information; it is not absolutely necessary for understanding what the rest of the sentence refers to. This is a small point, but these small points all go to make reading fluent and exact if writers attend to them.

Talking about Things without using Nouns

We come next to Pronouns, for we do not use only nouns to refer to things. We find that the grammar books say that "Pronouns stand instead of nouns." This is true, but in speech and writing we do not say to ourselves: "Now I must use a pronoun instead of this noun" or anything like that; for pronouns rise to our lips without hesitation; it is not important that pronouns are used instead of nouns. What is important is that pronouns refer to things, but are not names. Therefore they cannot do all the work that a noun does; they are not nearly as expressive and valuable in communication as nouns are.

In real life when we use a pronoun we may refer to something without using its name: we say "*It* is out."—"Will *you*, please, get some wood and paper, and light *it* again?" Here we should have used pronouns without thinking at all of the names we might have used instead. We do this for we know what the 'It' refers to because we know a fire has been lit, and the speaker of the sentences has just come out of the room where it was laid. And we know whom the 'you' referred to because the sentences were spoken to us. Thus we know the things referred to because *the situation* has made it clear to us. So that when we are asked: "How do we know what a pronoun refers to, if it does not name the thing?" we reply: "The situation sometimes makes it clear."

"And if the situation doesn't, what then?"

"Then," we reply, "we can know what is referred to only if the thing has already been mentioned by name or made clear by the meaning of the words." For instance, we might say: "You remember that book I mentioned yesterday? Well, *it* is sold out." But the writers of the following sentences have not been equally careful to ensure that there was no doubt about the things to which their pronouns referred: "The roses fell to the floor, she dropped her eyes and picked them up again," and, "Her husband's eyes shone as he slid an arm beneath hers"—both examples being taken from recently published novels.

We have now arrived at an important conclusion about pronouns: whenever we use pronouns we must be sure that they refer to the things we intend them to refer to, and that no hesitation about what they refer to is left in the listener's or reader's mind. Of course, sometimes we wish to leave it vague; for instance, we say: "You mustn't smoke here," and mean that it is not allowed to smoke here; and then perhaps we may turn to our companion and say: "Of course that does not refer to you, you are my guest." The first 'you' we used referred to all and sundry, and not to the person addressed; but as that was not clear at first, the speaker had to explain in his second remark exactly what he intended. Words must make our intentions clear, or else we shall cause misunderstandings, and perhaps some irritation.

RELATIVE PRONOUNS

This matter of clear reference is not difficult when we are dealing with the personal pronouns, but it is necessary to be particularly on one's guard when using Relative Pronouns. A Relative Pronoun (who, which, what, that, whom, whose) refers to something we have in mind—perhaps we have just mentioned it or described it in the sentence which comes just before the relative pronoun is used, and so the relative 'relates back' to something already named or otherwise referred to; both the antecedent (the noun that names the thing) and the relative pronoun refer to *the same thing*, they are therefore connected in thought, and they help to connect the thought in the first sentence with the thought in the second: "I met a friend to-day *whom* I have not seen for years." The words 'friend' and 'whom' refer to the same *person*. The two sentences might have been: "I met a friend to-day," and, "I have not seen him for years," they would then have been given equal importance. But by using the relative 'whom' we connect the two sentences together (and they should be connected together as they are very similar in idea and thought) and we achieve a much more flowing speech. We see here that words should help thought to flow along easily, and not let it occur in awkward jumps; although, if the events which we were writing about happened in sudden leaps or irregularly, we should quite likely be right to suggest that the action happened in jerks by making the flow and structure of our sentences rough and jerky. Appropriateness of words and of sentence structures to subject-matter should never be neglected.

The Expression of the Action of Things. In much of our writings and conversations we are concerned with expressing events which change, progress or otherwise are in motion. In fact, to many people activity is the very essence of life itself. It is no wonder, therefore, that so many of our sentences express actions, rather than states. Of course, everybody knows that we express action by using verbs, but there are various ways of doing this, and many variations of thought and meaning also expressed in the verb. Let us examine some of the ways of expressing actions.

First, we have the ordinary verbs expressing such actions as, "I *am walking*"; "I *ran* to school to-day"; "I *have walked* ten miles." But what have we here?—Not only an expression of action, but also of the *time* when these actions occurred: 'am walking' usually tells us the action is going on at the time when the words were spoken, but we must be careful, for if someone were to say to us as we were about to start out from home: "Are you walking or cycling to the shops to-day?" you might reply: "I am walking," and as you have not yet started out of the house, the verb 'am walking' suggests an action which is going to take place in the immediate future, and not exactly at the time of speaking. So verbs express more than actions; but we must deal with this part of their work more fully later on, when we deal with the expression of *Time*.

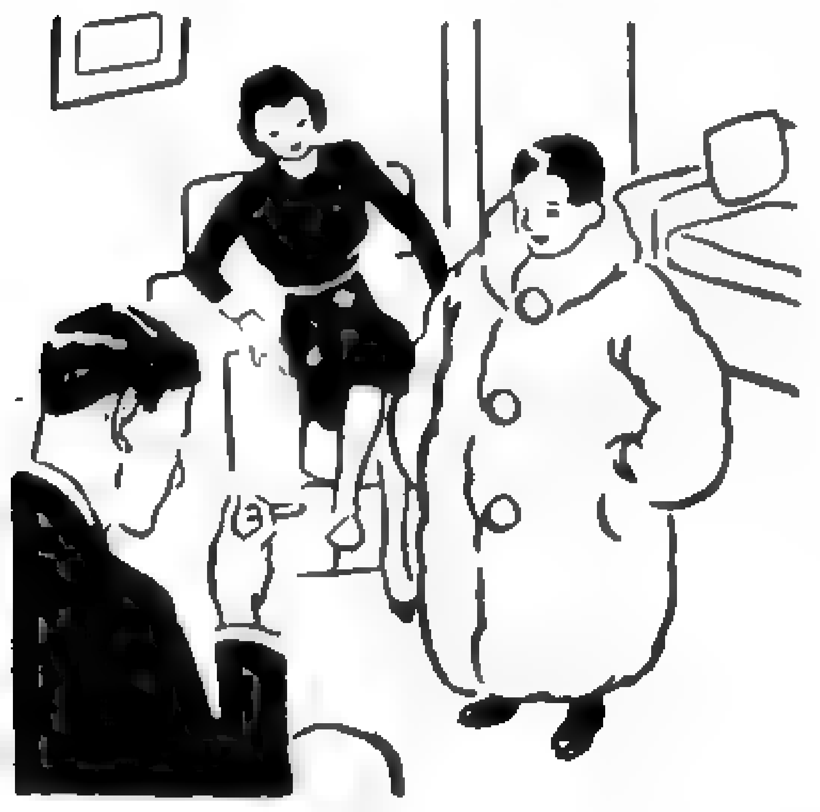
Next, we have verbs which tell us of actions which we are not certain will happen: "The post *may come* late today"; "He *might have caught* the train if he had hurried." As everybody knows, the verbs here ('may come' and 'might have caught') are said to be 'in the Subjunctive Mood'; but this is merely a long name for such verbs as 'may come' 'may write,' 'might rain,' and so on. These forms of the verb express the doubt which the speaker feels about the actual occurrence of the actions mentioned; and because we rarely feel doubt about actions which have already happened, but as a rule only about actions which are going to happen, the use of the Subjunctive often suggests futurity, that is, that we are talking of actions which will perhaps happen in the future. The use of 'may' particularly expresses our expectations, and often, too, our hopes, and wishes; but we pick this point up again in a later section. So far we have found out that (*a*) verbs can express more than action, they are able to express also a speaker's feelings of uncertainty, of hope, expectation, and so on; and (*b*) the forms of the Subjunctive—'may' and 'might'—can suggest more than mere doubt. We might remind ourselves, too, that as so many of our conversations, letters and other writings are concerned with expressing our own personal points of view, our feelings towards things, events, possible events, proposed expeditions, plans of action, and so on, these expressions of our doubts, hopes, fears, uncertainties, wishes and expectations must be expressed with exactness and clarity. The language which expresses these feelings and states of mind is therefore worth study, for if we were indifferent about them we might not express our true feelings adequately, but give friends false impressions about ourselves.

This topic is dealt with more fully in a later section.

Now when we write and speak we present the actions that we are talking about either as main actions, as in: "I have just cleaned the car," or as actions subordinate in importance to some main action which we have expressed as in: "When I come back I must clean the car." Here the more important thought and intention is: "I must clean the car," and the subordinate idea is: "When I come back," which gives us the time (roughly—unless we may happen to know exactly when 'I' returns) when the cleaning will take place, or, rather, when it is intended to take place. So we see that the way the whole sentence is built up helps us to make one thought prominent and another one subsidiary, and so it allows us to throw emphasis on one part of a series of actions, and to express one action (driving home) to suggest the time when another one (cleaning a car) will take place. There are many ways of subordinating or making ideas prominent, and when Syntax is studied these will be dealt with more fully, for a good command of language involves the ability to use the different sentence structures which enable us to present our thoughts, feelings, intentions, etc., with the different degrees of importance suitable to the occasion.

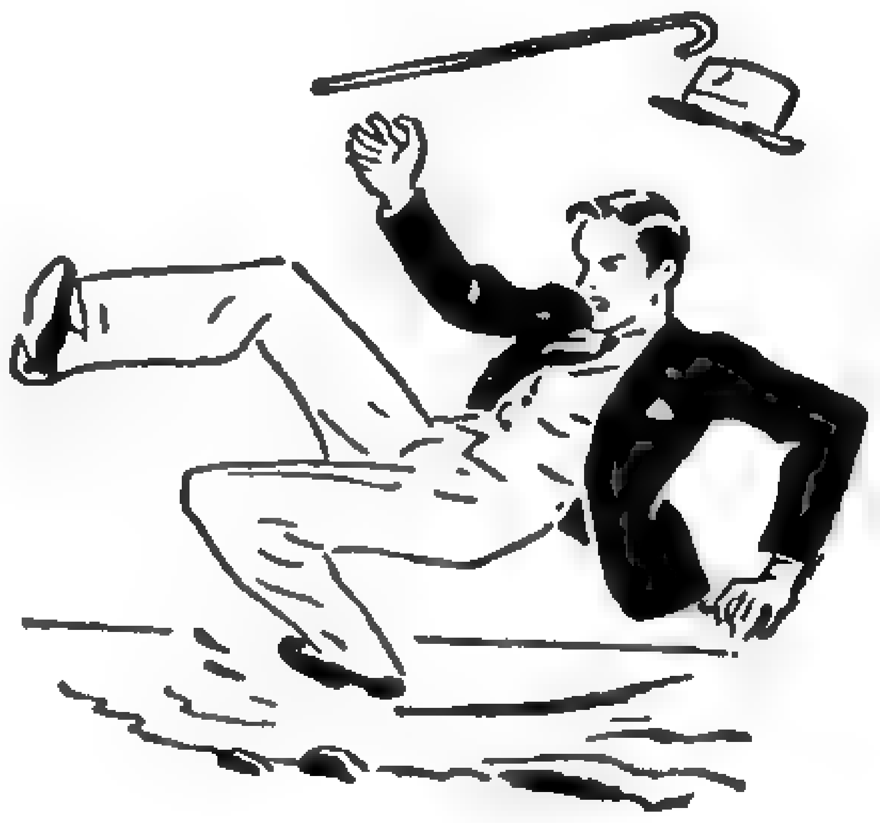
We have introduced the Subordinate Clause as a means of making some information of lesser importance than some main statement, but there are other ways of doing this without making the whole sentence complex. We might say: "I am learning to drive a car," and by using this sentence we are causing the interest to be shared between 'am learning' and 'to drive'; thus two actions are presented; or we might look at them as one action 'learning-to-drive' looked at in more detail, because learning to drive usually necessitates driving the car, though the driving may not be very efficient. At any rate, we have two verbs, whereas if we had said: "I am driving the car" we have one, and that one may not give an accurate statement of what is actually happening. The use of two verbs in a sentence often means that one of them is not a finite verb, that is to say it is incapable of making a complete and independent assertion, and it is so here: 'to drive' is said to be in the Infinitive Mood (Mood here has nothing to do with 'being in a bad mood,' it refers to the form of the verb, i.e. 'to drive'). The conclusion we have come to is that we use the form 'to drive,' 'to go' ("I hope *to go* soon"), 'to wait' ("He did not intend *to wait* so long"), when two actions play a part in some event.

There are at least two more ways of expressing two actions in one sentence without leaving a doubt about which is the main action under consideration. We can use Participles—Present or Past: "*Looking* like a Polar bear, he appeared in the drawing-room *wearing* a huge woolly overcoat," and "*Dressed* in my big woolly overcoat, the boy looked like a young bear." In these sentences 'Looking like a Polar bear,' 'wearing a huge woolly overcoat,' and 'Dressed in my woolly overcoat' are considered to be subordinate parts of the whole Simple sentence. Of course, we could have presented the actions, which we have expressed in participles, in the main verbs: "Appearing in the drawing-room, he *looked* like a Polar bear" and "The boy *was dressed* in my big woolly overcoat," but that would have altered the way **we wish to present these two events.**



Dressed *in my big woolly overcoat, the boy looked like a young bear.*

The use of participles, related closely to nouns, is a valuable addition to speech and writing; by means of them we can put in subsidiary descriptions which can make a bare account rich in detail or enliven a narrative with vivid touches. Furthermore, participles can be closely related —'tacked on' as it were—to pronouns, whereas it is usually impossible to add adjectives or other descriptive words to them; for instance, we can say: "*Dressed in his best clothes*, he slipped in the mud and sat down in the middle of the road"; but we do not say: "*In his best clothes*, he slipped in the mud." We have to put it like this: "He slipped in the mud in his best clothes," which is not quite so neat a sentence.



He slipped in the mud in his best clothes.

VERBAL NOUNS

In addition to making statements that a person *is* running or cycling or swimming or *is* doing some action or other, we can talk about actions without stating *in the usual way* that the action is being carried out at a certain time—past, present or future. When we wish to say something about someone's action—to describe it or draw attention to it—we can say: "His *running* is rather laboured" or "Look at his *hurdling*. Isn't it effortless?" And we can even refer to the actions of, say, some hockey team without bothering to mention whose actions they were: "The *passing* and *dribbling* were much better to-day." These words that look like verbs ('running,' 'hurdling,' 'passing,' 'dribbling') are really *names* of the actions referred to, they are, therefore, Nouns; but as they are formed from verbs they are called Verbal Nouns. Their usefulness in referring to actions without reference to the time the actions took place, and without requiring the names of the doers of the actions being prominent or even expressed at all, is evident.

Before we leave the subject of the expression of action we must touch on the need we have very often of adding words to the verbs to make the expression of the action more exact. To do this we add, of course, Adverbs. They help verbs to express actions so that more details are known or imagined: details of time, place, manner, and so on.

The Expression of the Existence of Things and of States. This title suggests something rather philosophical, but in reality the matter of this section is quite simple, though in many grammars this subject is not dealt with very clearly. We are told that "Verbs are action words;" this means no doubt that verbs express action. We are told also that "Verbs express states," but that is difficult to understand, and it is also disputable. The dispute is about the verb 'to be': does the verb 'is' in "That is the inspector" express a state? Perhaps the best answer is 'it helps to express a state.' But what do we mean by a state? This kind of enquiry will land us in all sorts of difficulties; we may do better by concentrating on the whole predicate, that is, on 'is the inspector.' What do we express by this actionless verb and its noun? In the sentence "That is the inspector' the word 'That' refers to some man in view or just referred to, and the rest of the sentence applies the title of 'inspector' to the same person; such sentences therefore as "That is he"; "It is me"; "He is captain"; "That's the porter" are sentences used to express Identity; to put this in grammatical terms: the thing referred to by the Subject of the sentence is the same person as is referred to by the noun or pronoun in the predicate—though this grammatical explanation does not clarify matters very much. If we can understand what Identity *is* then we can understand the use of the sentences we have been examining.

We use the same kind of sentence for other purposes: "That's mine"; "Is that yours?" "It is hers." These do not express identity, but Possession: in grammatical terms: the thing referred to in the Subject is possessed by the person referred to in the predicate. (Therefore we must be careful not to say that "the verb 'to be' always takes the Nominative Case after it, as many grammar books do.") There are other ways of expressing possession; we shall deal with these later.

Then there are such sentences as: "It is hot."

"That is soaking wet."

"It is heavy."

"That was new ten years ago."

"It will be fresher to-morrow." We see as before that the Subjects all refer to things, but before we had nouns or pronouns in the predicate, now we have adjectives: 'hot,' 'wet,' 'heavy,' 'new,' 'fresher.' So we see that we use this kind of sentence:

$$\text{`Subject} + \left\{\begin{matrix}\text{was}\\ \text{is}\\ \text{were}\end{matrix}\right\} + \text{adjective'}$$

to express what things are *like*, or, to put it more exactly, to express the 'Qualities of things.' In the Subject we name or refer to the thing, and in the predicate we say what quality of weight, size, colour, texture, age, and so on, the thing has. We use this type of sentence very frequently, though we often add extra pieces on; these often account for our having drawn attention to the qualities of the things. For example:

"That dress is too wet *for ironing*"; "It is too cold *to go out*"; "My watch is fast, *it's only ten o'clock*" (the piece added here expresses identity, not a quality); "*You can't go now*, it's too late."

We can express Place also with this type of sentence: "Your pen is *here*"; "She is *in the kitchen*"; "The porters are *at the gate*" (But not: "The porters are waiting at the gate"); and "Your purse is *where you left it*" ('place' in the last sentence is expressed in a subordinate clause).

And these sentences express Time: "It is *very late*"; "The conference is *at nine*." The sentence is built up like this: Subject + is + word or phrase or clause.

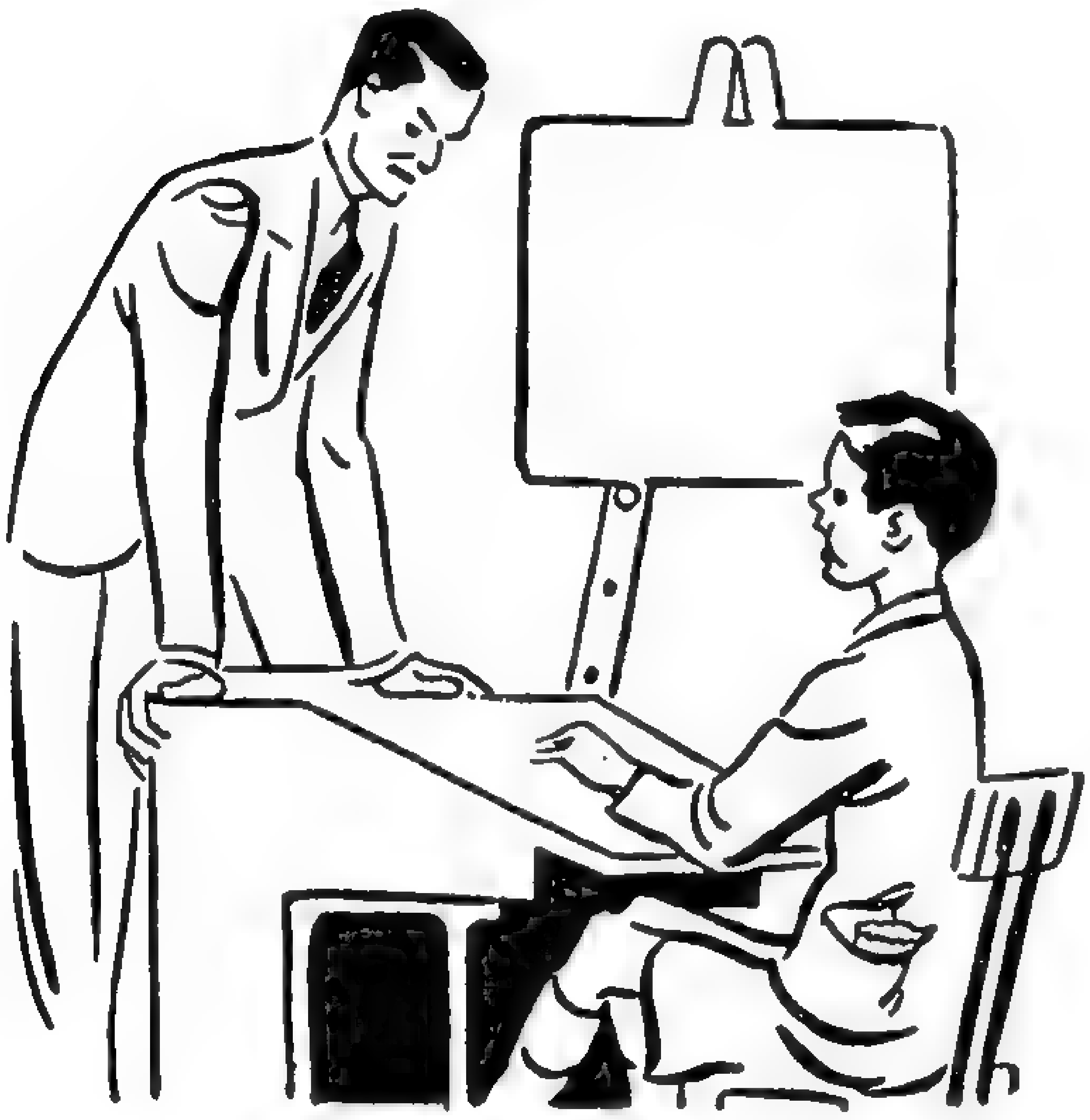
We pass on now to another sentence of the same type, but one which has 'seems,' 'looks' or 'appears' for its verb instead of some part of the verb 'to be.' For example: "That cake looks good"; "She looks ill"; "He seems very fit"; "That horse appears to be in good condition": these sentences all express 'the Appearance of things.' We must note that the word 'looks' does not mean 'gaze' or 'glance at,' nor does the word 'appears' mean 'come in sight.' These verbs then do not express actions, but help to express some quality, appearance or what we must call 'state' for want of a better word.

Finally, there are those occasions when things *change* their qualities or 'states'—hard things become soft, dry things get wet, fresh things turn sour, and so on: to express these changes we use the same convenient type of sentence: "The milk *has turned* sour"; "My shoes *have got* wet"; "The sealing-wax *is getting* soft"; "You *are getting* lazy"; "She *is becoming* quite rich."

The grammatical name given to all these nouns, adjectives, pronouns, adverbs, phrases, clauses is 'The Complement,' for they *complete* the meanings of such verbs as 'is,' 'seems,' 'turns,' 'gets,' 'becomes,' 'appears,' which do not express any action, but whose predication, i.e. power of expressing, is rather more incomplete than that of most verbs. And these verbs are named Verbs of Incomplete Predication.

The Expression of Happenings, Events, Activities: Whenever we talk about some happening, some event or some other activity ("The kettle is boiling," "Mr. Smith rang up to-day," writing a letter, shopping, going for a walk), we have to select from the whole event some part or parts which we think the most important for some reason or other—and the portion we select will determine to a certain extent what kind of sentence we use in our conversation or writing; it will influence the structure of the sentence we use, and the fewer items out of the whole we introduce in a sentence, the simpler will the sentence be. And the more parts of a complete action we try to include by mentioning them, the more complicated will our sentence be. And vice versa, if we happen to use a very simple sentence, we shall not bring in very many items of the total event into our speech. The learned way of putting this is: our conceptions and our selection of them for expression in words determine the sentence structures we use; and the language structures we use determine to some extent our conceptions of the world around us.

Enough of theory; let us see some sentences in action and test how far these things are true. Imagine I am a schoolmaster, I see a boy's jaws moving, I say: "Smith, what are you doing?"—Smith, knowing that he has been found out, and knowing that I refer to his misdeed, instead of to the exercise he is supposed to be writing, or to his breathing, using his eyes, etc., answers: "Eating, Sir." Now, the situation includes something being eaten (on *this* occasion it is: 'sweets') because eating is an activity requiring some thing to be eaten. But Smith has carefully left the mention of sweets out of his sentence—hoping perhaps that I shall not notice that fact, and that the rest of the bag in his pocket will remain his. He has selected certain items out of a whole situation, and his sentence is in correspondence with the economy with which Smith wishes us to deal with the event.



Smith has carefully left the mention of sweets out of his sentence—hoping perhaps that I shall not notice this fact and that the rest of the bag in his pocket will remain his.

But I might be still more annoying to Smith, and say: "What do you say you are doing?"—And perhaps Smith might reply, still hoping to escape: "I am eating, Sir." This time Smith has mentioned who the doer of the action is, and so the sentence is constructed in the recognised way: Subject + Verb. Previously he just blurted out: "Eating," but, though we understood perfectly what was meant, few people would call that word a sentence. But he might have said: "I am eating a sweet." Now he has brought yet another item, which was part of the event, into prominence, for he has named the thing which was being eaten. The grammar books say: "The action of eating passes over from the boy to the sweet, and therefore the verb expressing the action is a Transitive verb." But we should have to say that the thing affected by the action must be named as the Object of the sentence if we want to be quite certain that the verb is Transitive. Otherwise "I am eating" contains a Transitive verb, even though the sentence has no Object. Thus we see that in real life we may use Incomplete sentences and still be understood. And the more items we introduce into our sentences, the more complete or complicated they will be.

Many other verbs are more easily seen to be Transitive or Intransitive; for instance, "I am breathing." The speaker here has selected only a part of the activity of breathing for expression in words; he might have said: "I am filling my lungs with air and I am letting the air out again." Here, in 'filling lungs' and 'letting air out,' we have two Transitive verbs—the actions mentioned affect lungs and air, which are named as Objects of the sentences. But we see that the Intransitive sentence "I am breathing" is much neater; and it is so because it selects out of a number of possibilities the important part of the activity of breathing—and no more than the important part! So we have here a very valuable idea: by our use of certain words rather than others we can make our speech and writing economical, and therefore neat and direct; and we can therefore present to our readers and listeners just those things and items of thought and experience that seem to be the most important to us. In other words we can express our thoughts, feelings, wishes, etc., with some sense of proportion, if we wish to. Language, we see, is an art, and the more we study it (in the right way) and the more we practise it with a keen alertness towards its possibilities and capabilities, the more we shall gain full command of it.

We can look at this matter of Transitive and Intransitive in a slightly different way—in the hope that this way may make the two types of sentence still clearer. In using a Transitive verb with its Object (i.e. the name of the things affected by the action) we are concerned explicitly with the doer of the action, with the action and with the thing affected by the action: that is to say, with three items in the whole situation. In using an Intransitive verb (even though it expresses an action which passes over on to some thing, as in "I am eating") we are concerned with the doer, and his action, and not with anything affected by the action. Similar to the two ways of expressing the action of eating and breathing, which we have dealt with, are:

"I am running in the race to-morrow"—Intransitive; and

"I am running a race to-morrow"—Transitive. So:

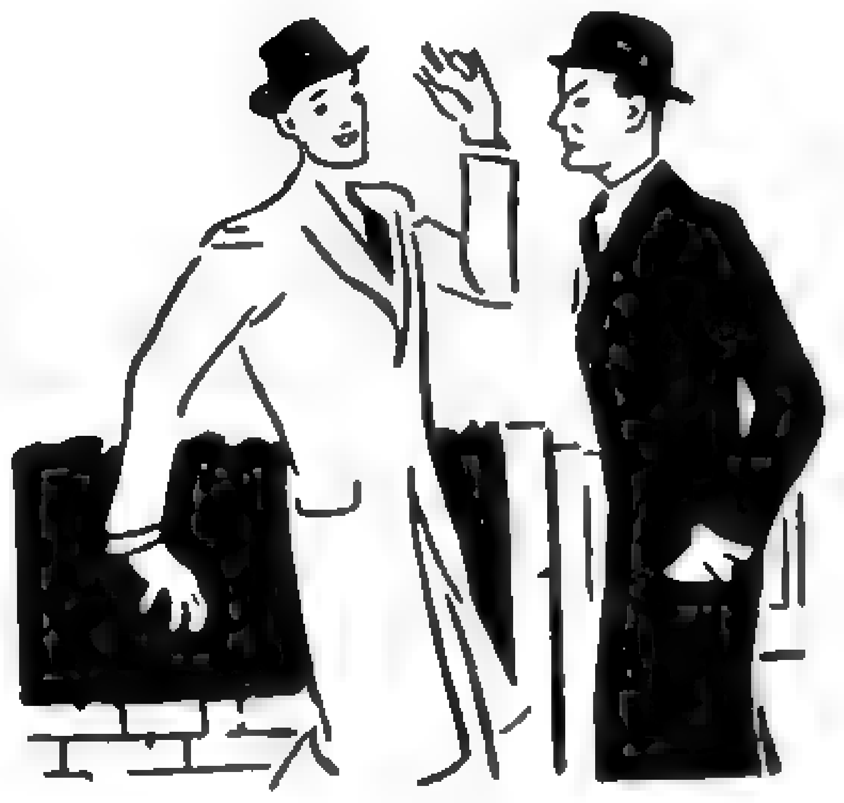
"I am training for the sports"—Intransitive; and

"I am exercising my legs" or

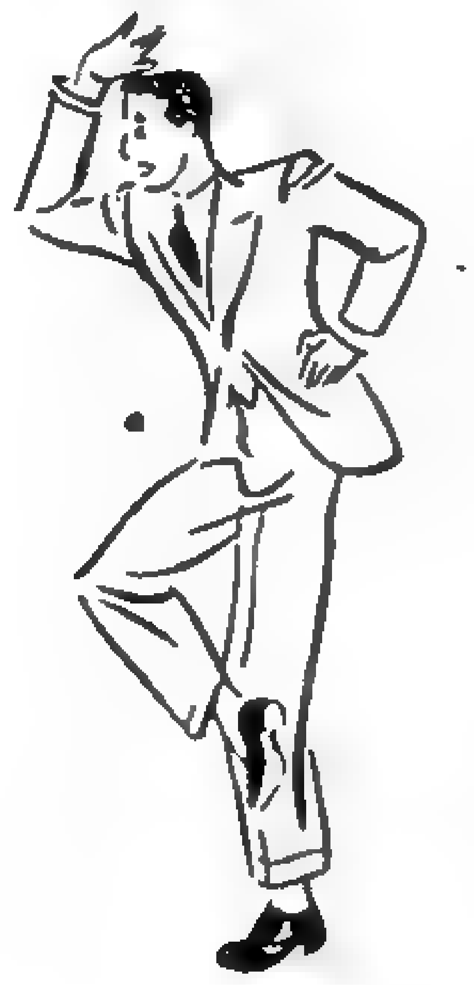
"I am practising the high jump to-day"—both Transitive. Looking at the two types of sentence in this way we might say that the problem boils down to this: do we mention a second thing which is **closely involved** in the action, or do we not?—In running, training for sports, jumping, and so on, legs are closely involved in those actions; if the name 'legs' is included *as the Object* of the sentence, then the verb will be Transitive, if we employ the verb without any Object, then it will be Intransitive. Of course, if the thing affected by the action is *thought of* by speaker and listener, but not named, then we have an Object 'understood' or what might be explained as an Implied Object; perhaps we then should have to call the verb 'Virtually Transitive.' But it is better not at this point to bother about grammatical terms for all these border-line and debatable instances, for it is more important to be able to *perceive* the finer shades of meaning and intention involved than to be able to label the words used to express them.

Before leaving this topic we must give a little attention to the word 'closely' in our explanation that in using Transitive verbs we indicate that a second thing is *closely* involved in the action expressed—the doer, of course, is the thing of first importance, because he initiates the action. The second thing is very closely involved because the name of this second thing is very often needed to make clear exactly what action is referred to; for instance, "He cut . . ." will perhaps make us think of the most frequently occurring action of cutting something; but the action referred to by the speaker might be one of 'cutting someone in the street,' or of 'cutting a figure in skating,' or of 'cutting a caper,' or of 'cutting a lecture,' and to make clear which of these actions is intended we must use an Object to help the verb; in fact, actions are very often expressed by Verb + Object, and not by the verb alone.

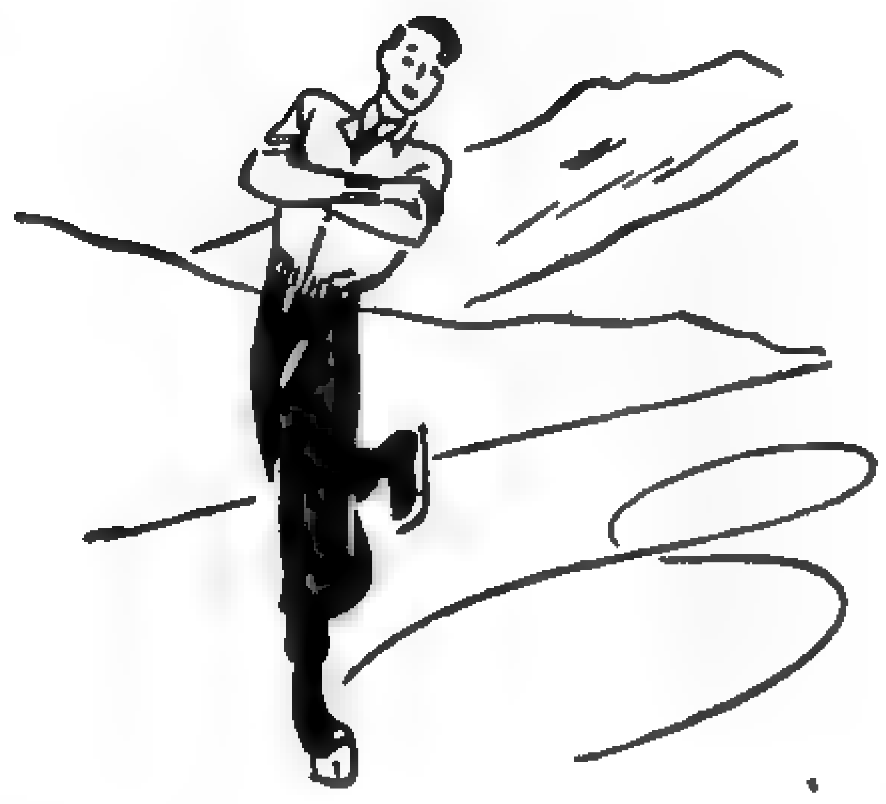
Even such ordinary actions as 'cutting a piece of cloth,' 'cutting an apple,' 'cutting a tree down,' 'cutting the grass,' and so on, are all such different actions that we must have the Object to help to express them, if we are to know exactly what the action is. So, too, the Object of the sentence very often gives the clue to the kind of instrument, tool, or weapon used—we understand what the action is being carried out with because we know from past experience what thing is used to cut the thing mentioned. Look back at the different kinds of things that we have referred to, and name the



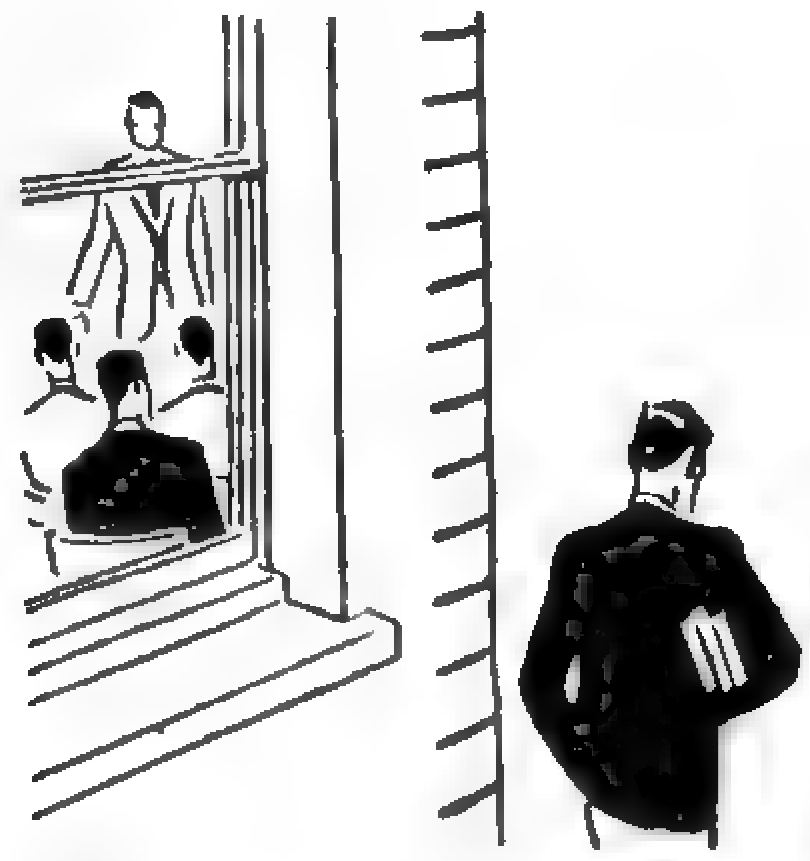
Cutting someone in the street.



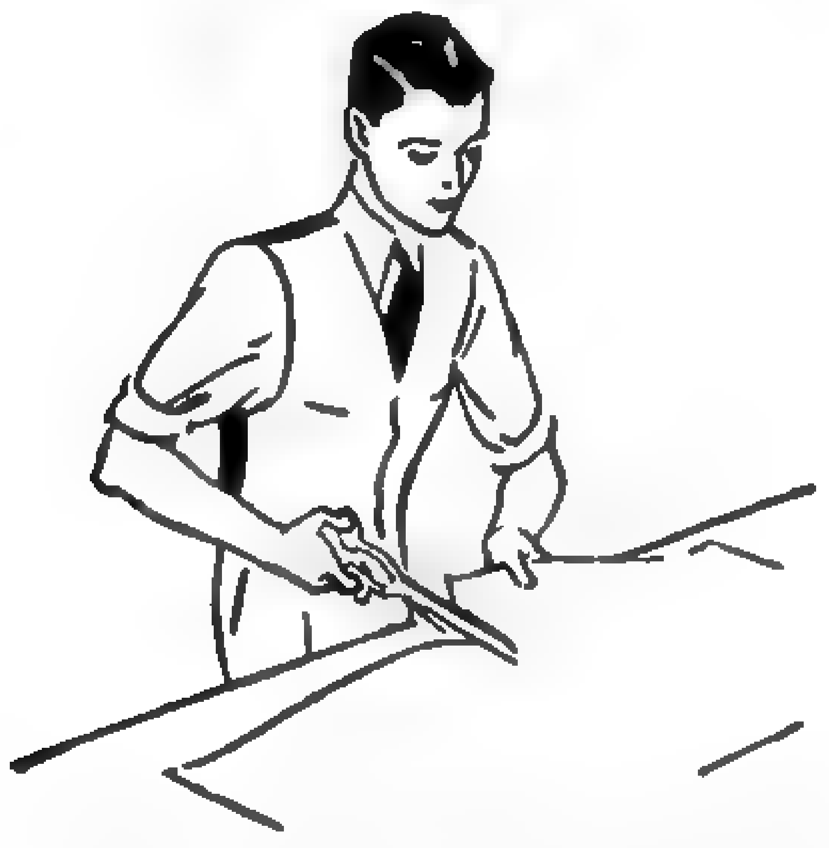
Cutting a caper.



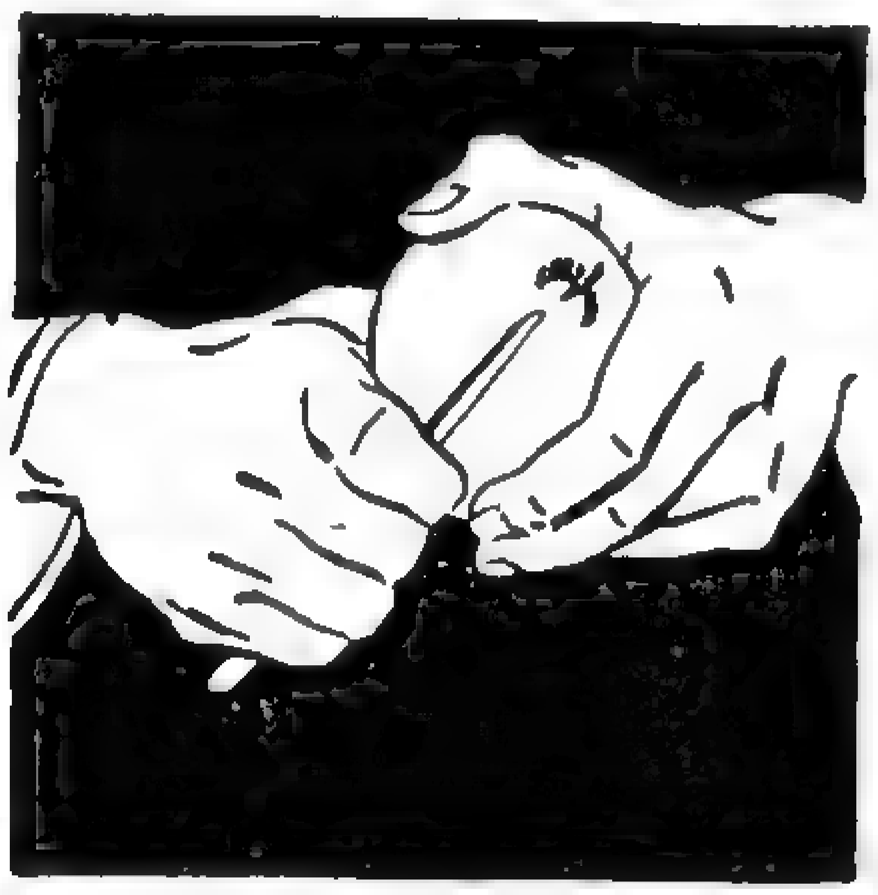
Cutting a figure on the ice.



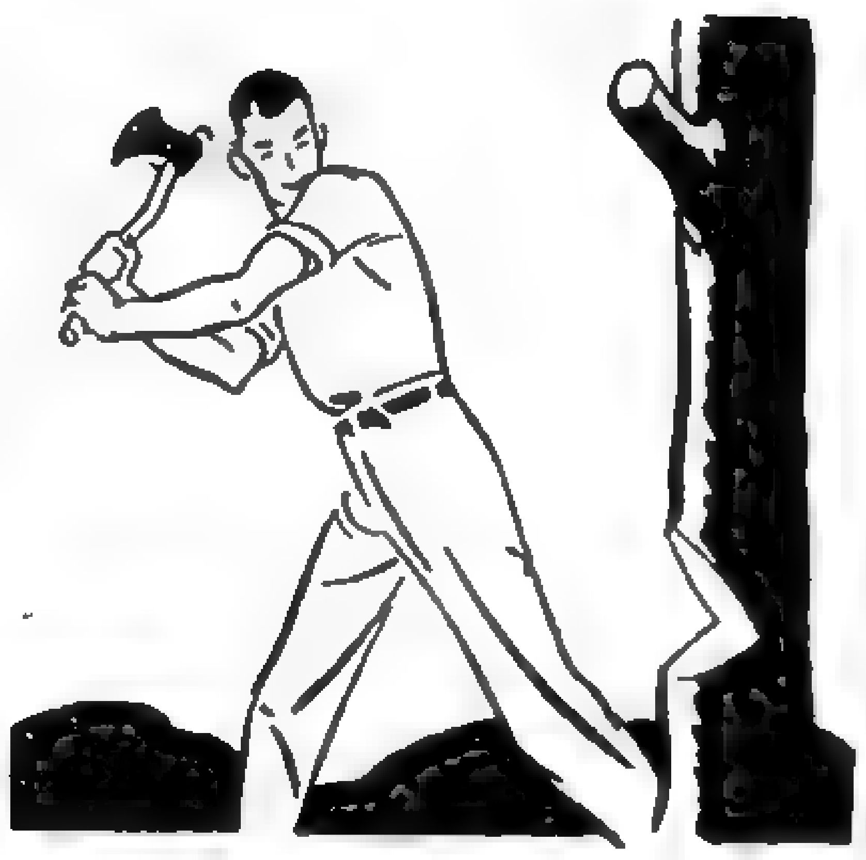
Cutting a lecture.



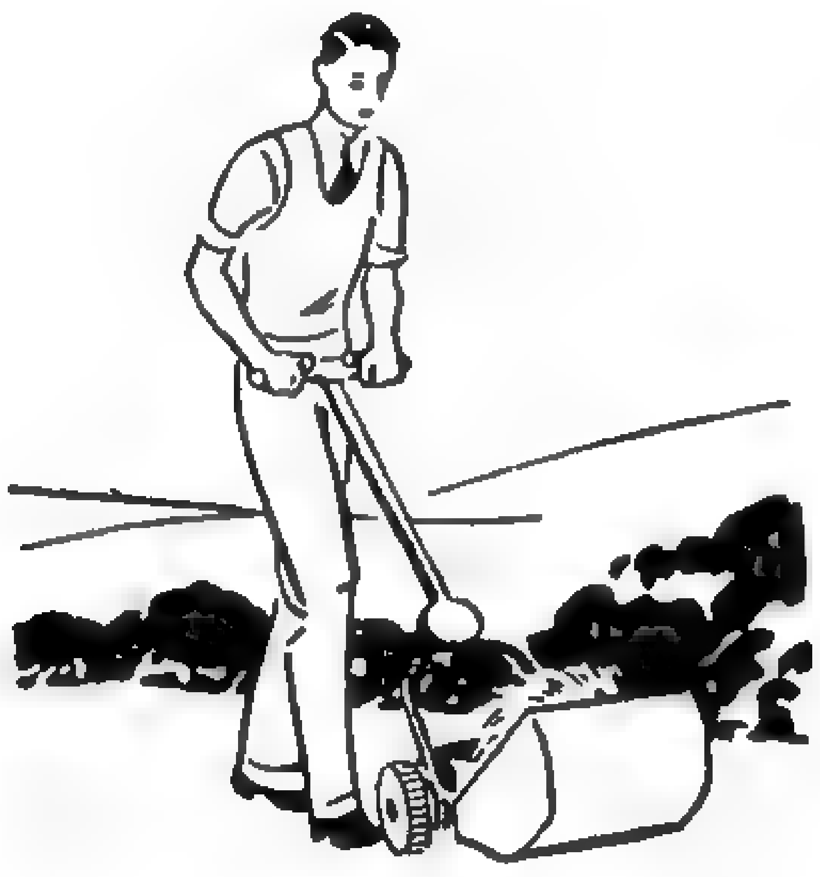
Cutting a piece of cloth.



Cutting an apple.



Cutting a tree down.



Cutting the grass.

cutting instrument in each case—you will note that it is easy to do so: the **Object of the sentence gives a good deal of help to its verb in expressing the action.** Of course, we have to mention the instrument if we happen to be using an unusual one: "I cut my finger with the edge of a leaf"; "I had to cut the grass with a scythe as it was so long"—and so the sentence becomes more complicated as we have had to include more items in order to express the event more accurately or more clearly. And we may note that we can always throw in one or more short phrases (Preposition + noun) or even long ones (Preposition + noun + preposition + noun—'with the edge of a leaf') without altering the verb from Intransitive to Transitive, or vice versa.

THE PASSIVE VERB

We have another way of expressing a happening or event: instead of presenting the doer of the action as the important feature, we can refer to him (her or it) in quite a subordinate part of the sentence or, if we wish, not mention him at all. In this way we can throw the emphasis on another part of the event, and can make our hearer or listener look at that event from quite another point of view: "This letter was posted in Bombay." We note that this sentence is used to make the letter itself the most prominent thing in thought, and to relegate the person who posted it to a very subordinate position—he or she is included by implication (because we know that someone must have posted it), and not referred to explicitly. As is well known, this type of sentence has a verb 'in the Passive Voice'. That is to say, we have named the thing which is affected by the action (of posting) as the Subject of the sentence, and we have left out the word or words which name the doer of the action. We must be careful not to say, 'the object of the sentence is now the subject' or, still more foolishly, 'the sufferer of the action is now the subject of the sentence'—as if a person or thing could be the Subject of a sentence; what is meant, of course, is that the *name* of the sufferer is now the Subject. Carelessness or looseness of thought *about* language is worse than a careless use of language; we cannot always be on our best linguistic behaviour, but it is foolish and unprofitable to think about language loosely, and so to make a pretence to learning or scholarly thinking.

We have seen that the purpose and value of the Passive verb is to throw the emphasis on to the receiver of the action instead of on to the doer, but we can go further. The emphasis is one of 'interest,' and by changing it from the doer to the receiver of the action we can influence our readers or hearers to have a greater interest in the receiver—to such an extent, if we want to, that they will feel sympathy or in some other way 'feel for' the person or thing named in the Passive sentence as the Subject. This is especially effective if the action expressed is harmful or one causing sorrow; for instance :

"My son has been operated on";

"That dog's nose was caught in a trap";

"So you were left to clear up, were you?"

"She is being married off to that brute in two weeks' time."

The Passive Voice is very useful, therefore, for arousing sympathy and 'directing attention and interest.' It fulfils a valuable purpose in our everyday life and normal social contacts, it helps us to express companionship, friendliness and kindly feelings.

SENTENCES WITH TWO OBJECTS

We pass on now to the last two normal types of sentence which are in frequent use, though they can be used to express certain kinds of action only. The first presents three things closely related to the action: the doer, the thing immediately affected by the action, and the thing secondarily affected by the action—this type, therefore, has two Objects. This type of sentence is used to express actions which affect two things, they are actions of giving, sending, and so on: some thing or other is given or sent, and some person (as a rule) receives that thing.

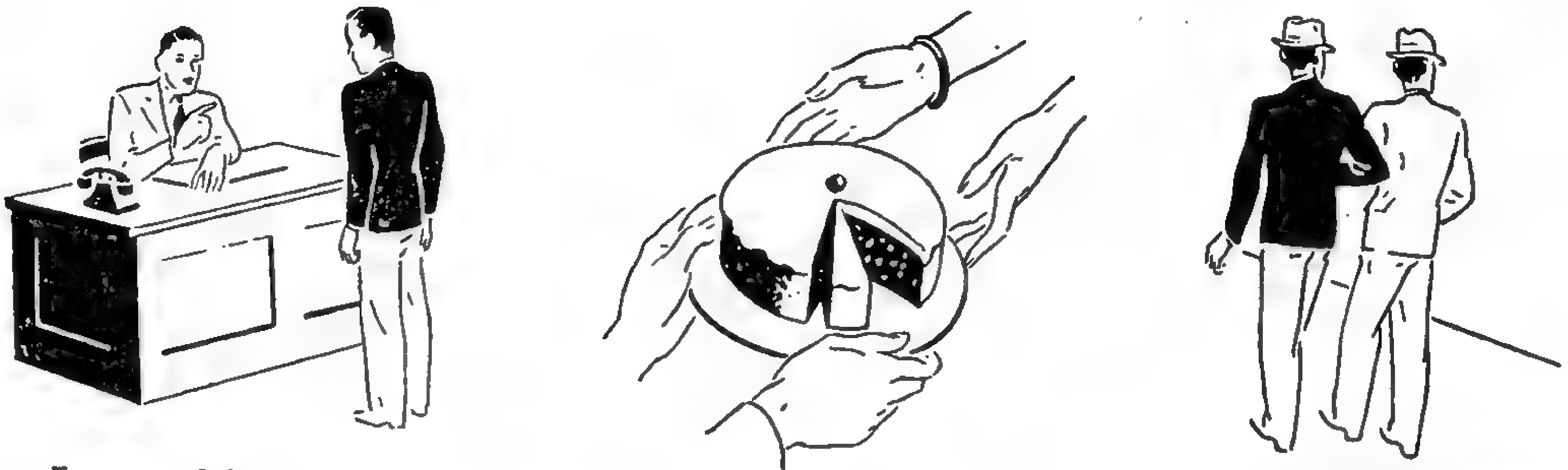
"I gave *him his orders*";

"I handed *her the cake*";

"He gave *me a nudge* in the ribs";

"I sent *her some roses*";

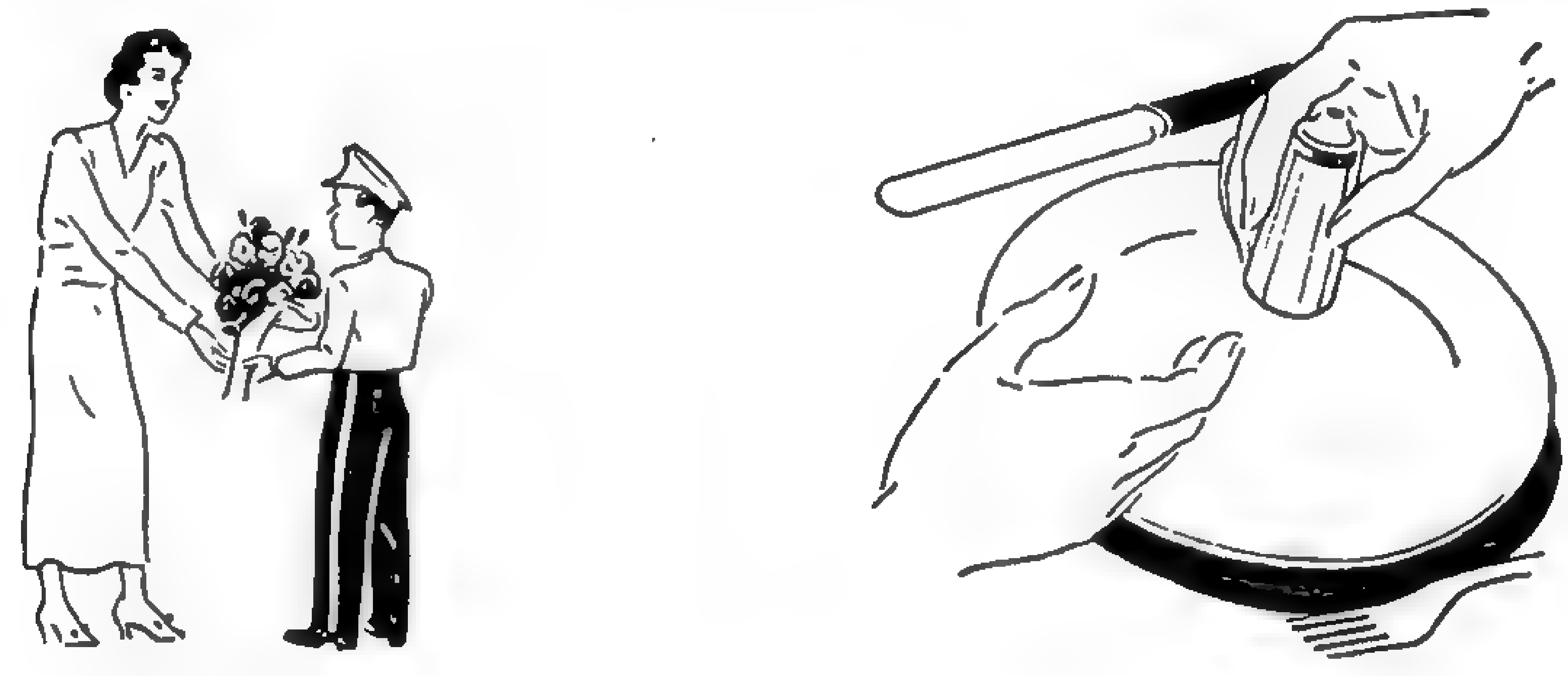
"Pass *me the salt*, please." The



I gave **him his orders**

I handed **her the cake**

He gave **me a nudge** in the ribs



I sent **her some roses**

Pass **me the salt**, please

TYPES OF SENTENCES WITH TWO OBJECTS

name of the thing directly affected by the actions of giving, handing, sending, passing ('orders,' 'cake,' 'nudge,' 'some roses') is called the Direct Object of the sentence. The word referring to the person or thing secondarily affected by the action is called the Indirect Object—it is in reality the Object of the Verb + Direct Object: the action is 'gave a nudge,' 'handed cake' (quite a different action from 'handed her out of the car'), and 'sending roses'—and the receiver of these actions receives *things*, not just actions in the sense of movements, forces, etc.

You will have noticed that actions like these can also be expressed in a slightly different way:

"I gave his orders to him";

"I handed the veal cutlets to her";

"I sent some roses to her"; though we should not say:

"She gave a nudge in the ribs to me."

Similarly we can say:

"I bought her a new hat," or "I bought a new hat for her," and

"The firm has just given Smith the sack," as well as

"The firm has just given the sack to Smith." So we use this form of sentence for the expression of giving, etc.: Subject + Verb + Indirect Object + Direct Object, or Subject + Verb + Direct Object + 'to' Indirect Object. We distinguish this use of 'to' from that of: "This road leads *to* the station" and "Point *to* the north," because the 'to' of "Give that *to* me" suggests that there is some advantage or disadvantage (as also in "He gave him a glancing blow)".

Whereas the 'to' of "Go *to* the post" expresses 'direction,' and is a preposition of place. We use the word 'for' as well as 'to' for this purpose of expressing advantage and disadvantage:

"My young sister has made a cake *for you*";

"I have sewn up the arms and legs of your pyjamas *for you*";

"The dog has eaten your chop *for you*," and so on. Compare

"She has made *you* a cake";

"Shall I cook *you* a chop?" and

"Shall I cook a chop *for you*?" But the number of actions of this kind is limited, and so there are not a great many different sentences of this type.

The last type of activity to be examined here is that of appointing, electing, making a person a chairman, captain and so on: "They have elected *him president*"; "They have appointed *him vice-president*"; "The Headmaster has made *my son a prefect*." In the situations expressed here there are two nouns in the Predicate—but they do not refer to or name different persons or things: they both refer to the same person. One of them names the person whose status or position undergoes some change, and the other names the new position, title or status. But it is doubtful whether we should say that these sentences have two Objects because we may say: "They have appointed a vice-president," but we cannot say: "They have appointed him" unless in answer to a question or as a continuation of some previous statement. And we might say: "The Head has made ten new prefects," but we do not say: "He has made my son" (except with quite a different meaning to 'made'); so we see that the two nouns are not related to the verb in exactly the same way; we might take the action to be 'making prefects,' 'appointing presidents,' 'electing chairmen,' and the noun or pronoun referring to the person elected, etc., as the Object of this 'Verb + noun,' but that way of explaining the structure has, perhaps, some objections. Usually the words 'president,' 'prefect,' etc., as used above, are termed Complements.

THE EXPRESSION OF NUMBER AND QUANTITY

We can express our ideas of the number and quantity of things in various ways, and we can use nouns, adjectives, verbs, and adverbs to help us, according to their different powers. Let us examine a few occasions when number is expressed.

When we go to a grocer's shop to buy eggs we do not concern ourselves first of all, as a rule, about their being brown or white or smooth or pointed at one end; we say perhaps: "I want some eggs, please."—The grocer then says: "How many would you like?"—And we answer: "Twelve, please." Or we might have said: "A dozen," or if they happened to be one anna each: "Twelve annas' worth." We have, then, three ways of expressing number in a situation like this. We can use the name of a number (if we take 12 as the number, and the word 'twelve' as the name of it), or we can use the name 'dozen,' 'half a dozen,' 'a score,' 'two score' (though we have not many words to express round numbers like this), or we can mention the number of coins (or other generally agreed upon equivalent) which will be accepted for the number of things which we require. Some of these words are, no doubt, nouns. It is disputable that the word 'Twelve,' used as we have described above, is an adjective; most of the ordinary grammar books say it is; but we are dealing with real language now, and as the word 'Twelve' in that situation means 'twelve eggs,' it does the work of an adjective *and* a noun!

Let us suppose we now want to buy some butter; we say: "I want a pound of butter, please." We are still expressing number—*a* pound; but we do not say: "butters," though we said: "Eggs." Similarly, we might have asked for a packet of chocolate as well as a pound of chocolates; or "I want some cake" or "A rupee's worth of small cakes." Why do we use the plural of some nouns, and not of others? The reason is clear: when we refer to eggs, chocolates, small cakes, we are thinking of separate objects; but when we say "butter," "a pound of cake," "a pound of chocolate," we have in mind a whole mass of undivided amount of the substance or material. Similarly, we think of milk, not as separated into small amounts, but in a bottle or jug, so we say: "A pint" or "Three pints of milk," putting the plural on to the measure and not on to the name of the thing. Of course sometimes we do have to talk about such things as milk in separated portions; we then have to say: "Three bottles—or cups—of milk," thus naming the number of receptacles holding the liquid, and not the actual measure (pints, quarts, etc.) of it. This is a good example of the nature of the physical world determining the language which refers to it—for liquids cannot be treated with the same ease even as eggs are.

We must not forget to mention that we are often not at all particular about the exact number or amount of the things which we talk about. Consequently, as language has to carry out our intentions, it reflects this indifference to actual numbers sometimes by the inflexions used and sometimes by the actual words introduced to refer to amounts and numbers. The commonest form of language for this purpose is the plural inflexion of nouns (–s, es); but we must be cautious here. What is the difference between: 'a dog,' 'the dogs,' and 'dogs' in "There is a dog in the garden"; "Shall we take the dogs with us?" and "He is fond of dogs"? In these sentences "a dog' means one dog—and expresses a definite number; 'the dogs' means several dogs and expresses a definite number only if you know how many dogs are owned by the persons speaking; the third 'dogs' does not mean a definite number at all, but just dogs in general, perhaps, all dogs that happen to be met with in one's life. Plurals of nouns, therefore, often do not express exact numbers, but tell us only that there are **more than one**, and sometimes they may tell us only that *a kind of thing* is referred to—pictures, persons, flowers, etc.

As in plurals so in whole words, vague numbers may be suggested:

"I am inviting *some* friends to-day";

"Buy me *a few* envelopes when you go out, please";

"I have a *large number* of presents to buy." No actual numbers are mentioned so that it is left to the listener's imagination, experience and common sense to decide how many things are intended.

Expressing Number by means of Verbs: We express Number in the verb: "We *are* going away soon" compared to "I *am* going away soon." The 'are' and 'am' here tell us that more than one person is concerned in the first, and one only in the second. Similarly: "He *catches* the early train on Mondays"—here 'catches' tells us that one person does the action. But we need to exercise great caution about the expression of number in the verb. For instance, we use the same pronoun 'you' and the same form of the verb with it when talking to one person and when talking to more than one: "*You are* very late." No one can say here if one or more than one person is being addressed, unless he is present or in some other way knows 'what the situation is.' In the words of the grammar books (though most of them omit the point): "the pronoun and verb in 'you are . . .' do not express number." The 'Rule of Concord,' i.e. the agreement in gender, number, person or case between words grammatically connected, then does not apply here. Similarly, "You may go home now"; "You must finish your work," and the verbs 'should,' 'would,' 'might' and so on, do not reveal whether one person or more than one are being considered.

So, too, number is not expressed in the ordinary Past tense: "I *walked* home" compared with "We *walked* home together"; certainly number is expressed in the sentences, but that work is done by 'I,' 'We,' 'together.' There is no change in the verb to show that the number of doers changes. What, then, can we say about the great 'Rule of Concord,' which is made so much of in most of the books on composition and style? The rule seems to be applicable only to the Present tense of verbs, and even then not to the second person. And even the first person of the so-called Present tense does not express number compare: "I *catch* a late train" and "We *catch* a late train"—no change in the verb. So we have reduced the overrated 'Rule of Concord' to apply only to the third person of the Simple Present tense and to certain parts of the verb 'to be' ('am,' 'is,' 'was,' 'were'), though we must look out for it when using such words as 'each,' 'one another,' 'everybody.'

Expressing Number by means of Pronouns: Number is such an important conception in our lives that almost every part of speech can express quantities. We have noted briefly how nouns and adjectives express number, now let us turn to pronouns. The following pronouns express that there is one and only one: 'he,' 'she,' 'it,' 'this,' 'that.' But supposing you wish to refer to one listener standing in a group? Would you say: "You there," or would you point to the one person, and say: "You"? What are the objections to these ways of addressing the one person? The difficulty will by now have been seen, no doubt.

Then what about 'one' in "Must *one* pay calls on the new-comers?" Is it important that the hearer of this sentence should have only one person in mind, or does the sentence refer to many persons, perhaps to all persons in a particular social group? The real meaning of this 'Indefinite Pronoun,' as it is called, is that it refers to *any* one of a certain circle of friends and acquaintances, though the point that one person is referred to is not important, especially as the 'one' in the sentence above might be *two*—a husband and wife, or even three—wife and two daughters! The actual number of persons referred to is an 'indefinite' number. We can see with greater certainty that this is so when we remember that we often use the pronoun 'they' or 'you' to refer to *anybody* concerned:

"*You* can't smoke here."

"Do *they* ride much here?"

"Are *they* particular here about calling?"

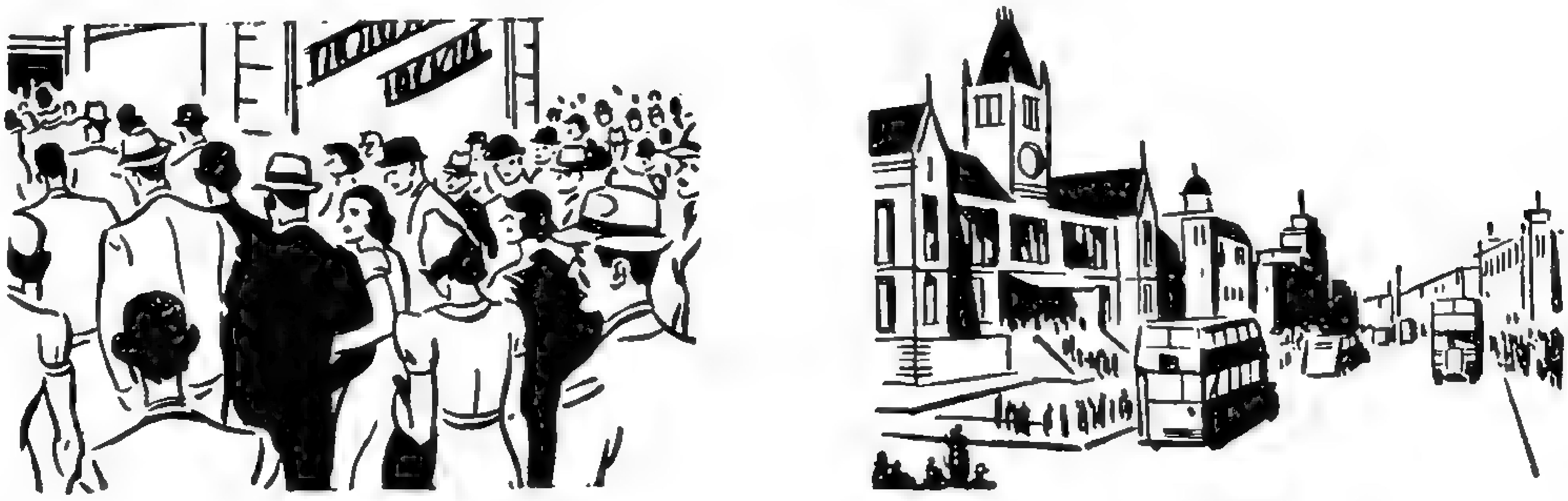
Now let us look at some pronouns expressing more-than-one: 'we,' 'they,' 'all,' 'both,' 'these,' 'those,' 'everybody.' Which of these expresses two and only two? And what about 'everybody'?—for we say: "Everybody *is* to sit down"; that is to say, we use a singular verb, though 'everybody' tells us there are a number of people present. Why is this?—perhaps it is because we use 'everybody' like a Collective Noun: to name *a group* of similar things with a noun in the Singular, though it refers to more than one. But we do not want to suggest that this pronoun shall be labelled a Collective Pronoun; what we want to do is to get at the thought behind these words, not just to give them grammatical names—that gives very poor value for one's trouble. Grammatical names are just useful instruments; we must not think that we have done something worth while if we have applied a technical term correctly—that is only the first step. To get at thought and meaning and processes referred to by technical terms—there is value in that.

We need to look more closely at some pronouns, for though plural they express more than mere numbers. "I will give you a pear *each*" expresses number, and also it emphasises that all the persons addressed are going to receive a pear. We might have said: "I will give you *both* a pear," and as before there will be emphasis as well as number, but the number is more specific; though in the first situation we could not have expressed the number specifically by means of a pronoun if the number had been more than two. But we might have said: "I will give you *all* a pear." If we compare this sentence with the one containing 'each' we shall see an important difference—which sentence is slightly ambiguous?

Let us take some more of these pronouns: "They were fighting *one another*"; "They were fighting *each other*"; "They were fighting *among themselves*." We see that the first two sentences are unambiguous if only two persons were being talked about, but not so perfectly clear if more than two persons were fighting. As for the third, obviously that sentence is a useful one to use when we are not much concerned as to who is fighting whom, but simply with the fact that there was fighting going on. So that 'one another' and 'each other' express that some action is received equally by all doers: "They are *helping one another*." Similarly 'together' indicates some kind of accompaniment: "They are working *together*." Again, we see that the so-called definition of a pronoun 'used instead of a noun' may do at first but that it will not get us very far, because there are no nouns which can express by themselves such notions as 'reciprocal action' and 'accompaniment'—in such an unambiguous way too.

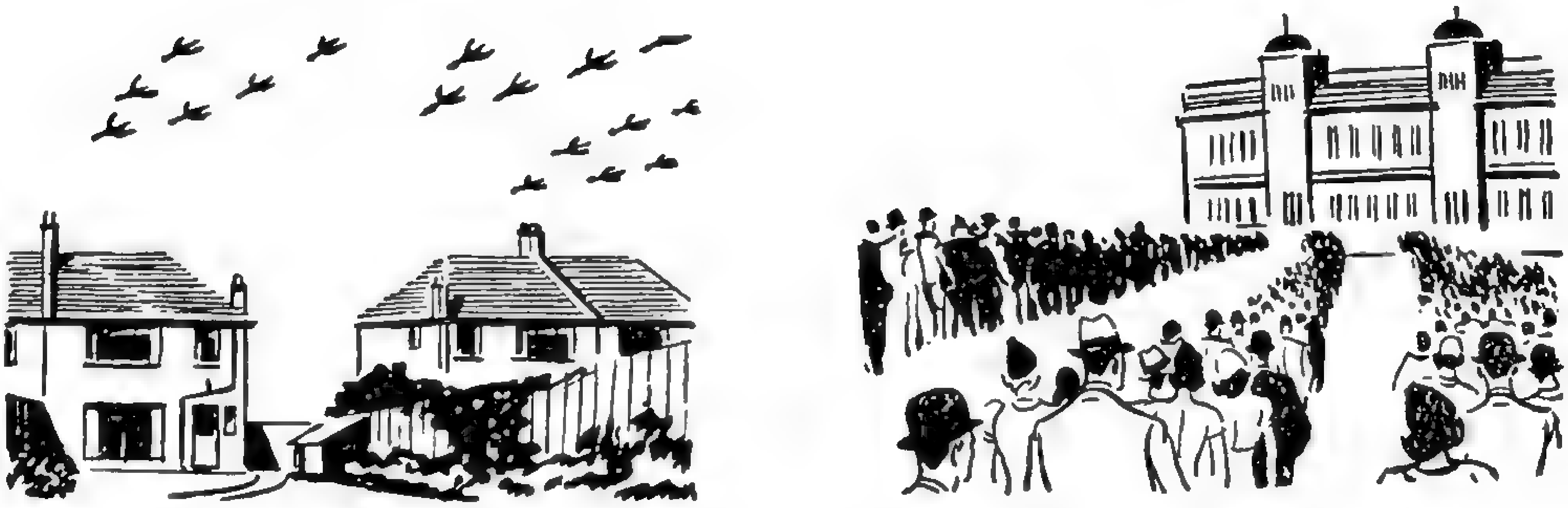
Collective Nouns: We have mentioned Collective nouns, saying that they are singular in number (as a rule), that is, they indicate that one thing is named, but that they refer to a collection of units having some common qualities. This small point is important here, for the words 'home,' 'town,' 'country' are not looked upon as Collective nouns, as they name a collection of things which have not many common qualities. The word 'crowd' is the most typical: it names a collection of human beings, and nothing else, whereas 'town' names a collection of streets, public buildings, offices, gardens, houses, etc.

The value of these Collective nouns in expression is that we can refer to numbers of things (cows, geese, soldiers, scouts, ships, etc.) and *at the same time* think of a number of them as **one unit**—as *one* whole, because for the time being all those things appear to us as a whole. And that is also most important, because we need language to express the appearance of things for us—how things in view, or imagined, strike us. So often, that is to say, we are concerned, not with how things really *are*, but with how they appear to us. Language is required by us to express our own individual conceptions and experiences: language *is* expression, whether we are artists or scientists; and grammarians, and even more, those who write grammar books should never forget that fact (though up to the present most of them have!).



Crowd.

Town.



Three **flocks** of geese flew over our house to-day.

Three **Crowds** converged on the stadium.

TYPES OF COLLECTIVE NOUNS

Of course, we can use Collective nouns to refer to a number of wholes: "Three *flocks* of geese flew over our house to-day"; "The three *crowds* converged on the stadium." But these plurals do not refer to the individuals making up the whole unit.

There is another variation in the use of Collective nouns: we can name the collection of individuals as one unit, but at the same time think of them as separate persons. Thus, "The committee have not yet arrived at a decision"; though this usage is frowned upon by the purists, nevertheless it is used in speech and writing frequently, and even by really good writers. So the purists would have us say: "The members of the committee have not arrived at a decision," and they would have us reserve the strict Collective noun plus *singular* verb for such occasions as: "The committee meets to-day," when the committee is named as one thing and thought of as one thing. But we ought to remember that grammar is concerned with real language and not only with ideal language, and that we may profitably enquire into the usage of all words, and not only into that of strictly 'correct' language.

We now leave the expression of the number of *things* with which we have been concerned, and pass on to the expression of the number of times an action or event or happening occurs:

"I have *often* seen her in the town";

"I saw him *once*";

"I saw him *very frequently*" ('repeatedly'—what also does this express?).

He did it over and over again" (or 'again and again'—how does this differ from 'over and over again'?). How then do we express a few times?—'sometimes,' 'occasionally,' 'twice' ('more than twice,' but 'three times' does not come here, as we are looking at adverbs only and not at adverb phrases yet). So we see that we have enough words to express the number of occurrences of actions, though we cannot always specify the actual number except by an adverbial phrase. And we have words to show that exactly the same action is done more than once. But how do we know roughly the number of times that is suggested by 'over and over again'?

THE EXPRESSION OF TIME

We 'tell the time' by the sun, by clocks (regulated by the sun), by the regularity of a hooter sounding, of a neighbour going to catch a train, by tradesmen calling (but only if they call at regular times), by hearing trains, and so on. And we are very often much concerned 'with time,' because 'time passes,' it does not stay still, and the event we want to be present at will have passed by if we do not take care. We say: "We must not be late"—how often is that on people's lips during the year? For we know that we shall miss the bus or the train or be out when a caller arrives, or "The shops will be shut" or "The post will have gone"—two more very frequently used sentences, especially if we live in town. And because of the urgency of time and because of its importance in our lives to-day we make great use of all the ways of expressing time which our language has developed.

But how do we express time?—"It's ten o'clock"; "It's dinner time" (and how do we know nearly the exact time when we hear this said at home?—And if we cannot, what do we know about the habits of the family?). Thus we express time by naming or otherwise referring to some more or less exact hour, day or week ("He arrived *last Tuesday*"; "Come to stay with us during *Christmas week*"). So we have used nouns and adjectives to state the time explicitly. How else can time be expressed?

"It *has been* raining";

"*Did* it rain?";

"It must *have been* raining"—these, of course, express Past time, though the past that the sentences refer to is not far back, but fairly recent. And we have used Auxiliary verbs to throw the action, or event in mind, back into the past: 'has been,' 'did,' 'have been,' are the auxiliaries used.

'Will' and 'Shall': Similarly, of course, we use auxiliaries to express actions which we are thinking will happen in the future:

"I expect it *will* rain to-morrow";

"I hope that we *shall* not get wet." The 'will' and 'shall' here express futurity and perhaps nothing more; but when we use those two words to help to express actions over which we have some control (we had none over the weather, and not much over getting wet), we shall find that they often suggest something more than prophecies or expectations about future events.

We have to discover if there are any possible implications, besides the expression of futurity, in such statements as:

"*Will* he *be* ready by five?"

"*Shall* I *cut* some sandwiches?"

"*Shall* we *have* tea now?" In the first sentence, the person referred to by 'he' may have had some decision in the matter of getting ready by five, in that case "Will he be ready . . ." might suggest, though perhaps only faintly: 'he intends to be ready and he is doing his best to hurry,' although all that is not put into words. Similarly, "Shall I cut . . . ?" can suggest: 'do you want me to . . . ?'; 'is it your wish?'; and "I shall cut some sandwiches" expresses the speaker's intention (and not merely that the action is going to happen). So too "Shall we have . . ." defers to the hearer's wishes. These implications, even though quite slight, prevent the expression from being one of an unflavoured future. And we see that the expression of futurity being flavoured with 'intention' is almost unavoidable, because when we are concerned with an action which is expected to happen in the future, we ourselves feel more convinced that it will happen when we intend to do it, so our conviction flavours our language. There is another implication, too, of interest: if we are doubtful about an action happening we say: "I may see you to-morrow"—and this 'may see' expresses futurity, though that fact is not often recognised.

There are several other ways of referring to the future: "I *am going* to town"; "I *am just off* to town"; "One minute, I am just *about to go*"; "Hurray! I *go* home *to-morrow*." We see here that the Present Tense is used with other words ('just off'; 'about to go'; 'to-morrow') to express events that are going to happen; and that we sometimes use the Present Tense to imply future action ("I am going to cycle to town"); but we must be careful about these sentences and sentences like them, because we use the Infinitive ('to catch a train,' 'to go swimming') to express *intention*: "I am running to catch my train," and intention usually implies that it refers to some act to happen in the future, unless the main verb throws it back into the past: "I was getting ready to go out when my uncle arrived."

Before we leave the expression of time in the verb, we should note perhaps that the verb without any auxiliaries is not used much in English for the expression of time: "I hope he *comes*"; "it *rained*"; in fact, we may say that the verb by itself expresses only Past time. It is true that the Present is expressed by a few verbs, e.g. "I *know* he *is* here"; but for the vast majority the Present Tense — 'I run' — expresses habitual action, that is, that the action takes place often, perhaps, always: "I *catch* the nine o'clock train"; "We *go* for a walk in the evening"; "The sun *sets* in the west"; "Water *finds* its own level"; and so on. The Present Continuous Tense is used with almost all verbs to express present *time*: "I *am writing* this book on Boxing Day in England." When the tense of "I write" was named 'the Present Tense,' it was badly named.

Adverbs Expressing Time: We may finish this section by studying Adverbs, because they are very often used to express time:

"I want to start off *early*";

"We will start *very early*"; "I hope he will go *soon*";

"I'll do it *immediately*";

"He telephoned *just now*." We see here some simple adverbs at work, and in 'very early' and 'just now' adverbs supported by another adverb ('very,' 'just') to express still more exactly the time intended. But there is a limit to the use of these secondary adverbs, there are not many of them, so that when we wish to express time more exactly than a simple adverb is able to do, we often use adverbial phrases:

"He will come *early this morning*";

"We will start *at daybreak*";

"He has to go *soon after nine*";

"I will call again *shortly before noon*"; and so on. There is a great variety of these adverbial expressions of time; but if they will not carry out our intentions we can call in the aid of Adverbial Clauses:

"I will call you *when I am ready*"; "*When he comes* please let me know." What have we expressed now?—I will call you, not at some time by the clock, but at the time some action of yours is completed: we are expressing time by synchronised actions! That is an interesting fact about the use of clauses: they help us to express time of one action by its reference to another. Though this is, in reality, just what we do with clocks—we time our actions by the action of the hands going round the face of the clock.

THE EXPRESSION OF OWNERSHIP and other forms of belonging:

Unlike the early Christians we no longer have 'all things in common'; and we still give rein to an unregenerate instinct of possessiveness. Consequently we find it necessary in many of our affairs to indicate ownership of things and (often somewhat domineeringly) of persons—"*My* husband"; "*My* secretary"; "*My* children!" (Hardly ever—"*Our*.") And we also find it useful and often essential to indicate to whom things 'belong,' and what things 'belong to.' As before, we will run through the linguistic material which we have at our disposal to write and talk about owning and belonging.

First, the main verb is useful to us to state explicit 'possessing': "He *owns* all the land round here"—this is direct, and puts the 'possessing' in a prominent position in the sentence, for that is the speaker's purpose. Similarly, "He *has* two houses" usually means he possesses the two houses; and "Those two houses *belong* to him" expresses the same idea, though it draws attention to the houses before dealing with the owner. This, no doubt, is partly the value of the word 'belong' in such sentences.

The Possessive Case.—Next we may take the well-known "Possessive Case": "That *man's* father is *my father's* son," a sentence which also includes an example of the Possessive Adjective; but as these two forms are so well known we need not dwell on them. A more interesting use of the ''s' inflexion is to express some loose kind of 'belonging,' for example, "The day-before-yesterday's bread"—or what is called the 'Group Genitive.' Another use is to express place, house, home or some locality of that nature: "Take this to the doctor's, please"; "I am calling round at the Smith's this afternoon"—an inflexion which we use to mean 'visiting the Smiths' and 'calling at their house.'

Finally, we have the preposition 'of' to express all sorts of different kinds of belonging and possessing: 'a friend of my father's,' 'the door of the house,' 'the essays of famous writers,' 'the crew of the ship,' 'the colour of your face,' 'the day of the week,' 'the philosophy of Plato,' 'the Houses of Parliament'—the precise nature of the different kinds of 'belonging' here should not be left undetected.

THE EXPRESSION OF PLACE

We live in a world in which 'space' matters, and where so many things have their 'right place.' Wherever we are and wherever we keep things, we have to concern ourselves with where we put them and with their exact position. If we leave our wet shoes on the bed or mud on the carpet, if we lose something or have to meet someone, if we are furnishing a house or hanging pictures, if we are planting things in the garden or arranging things in a shop or bazaar, if we are pitching a camp or planning an expedition, we have to think and talk about the place of things.

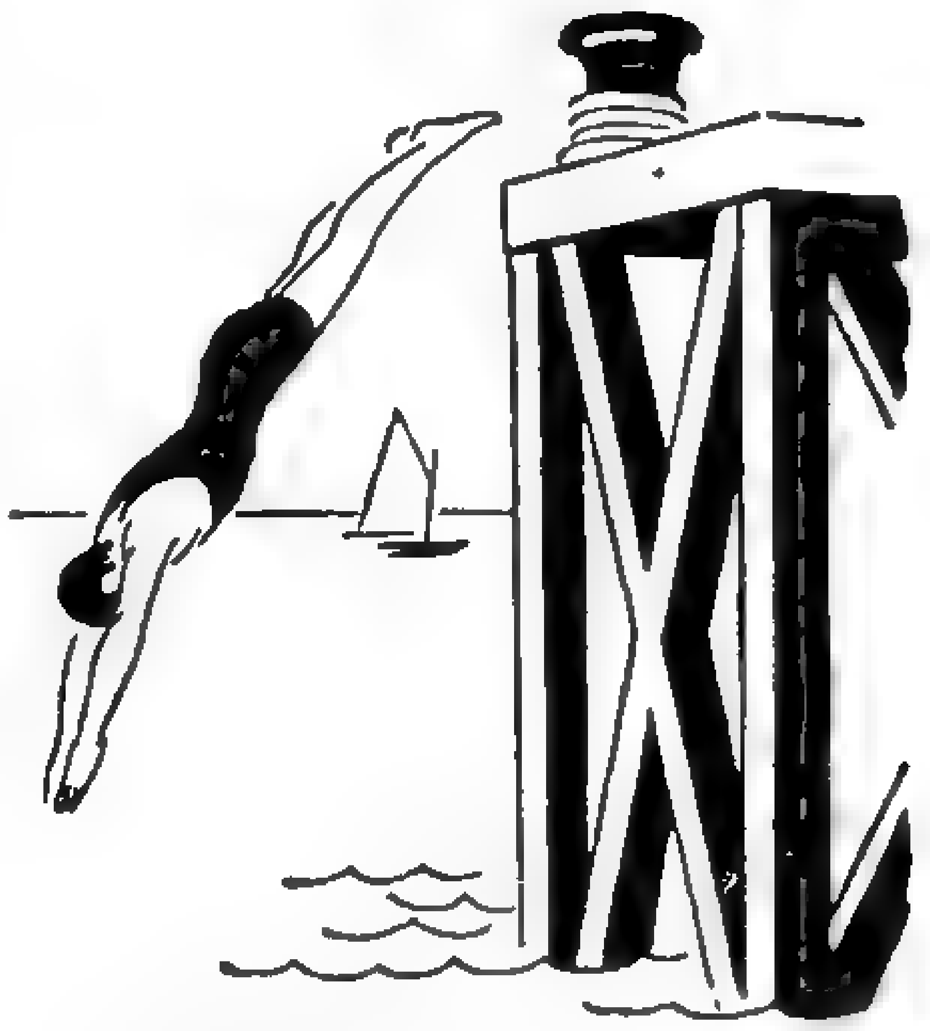
It is not surprising, then, that our language has many different ways of expressing 'place.' Although these ways are so well known, we should perhaps review them so that our survey of the potentialities of our language shall be more complete. We start with adverbs because we use them so frequently for this purpose: "Hang your hat *here.*" Even such a simple and commonplace example as that provides more than an opportunity of affixing the label: Adverb of Place; for the word 'here' in the sentence above suggests to us that some place near the speaker is being indicated, so that the word, as used in that context, does more than refer to some particular spot—it also relates that spot to the position of the speaker. Most writers of grammar books seem to think that prepositions are the only words which express relations between things and between actions and things; but nearly all words are able to express relations, and we must be on our guard to detect what relations are expressed. This is particularly important because good writing depends more on the relations between ideas being clearly suggested than upon any other consideration. In fact, for all clear thinking—and clear thinking is the best aid to clear writing—the exact relating of ideas is all-important.

But we must return to the expression of place, and give up the fascinating study of 'how to achieve clear thinking'—actually, careful and close studies of the expression of place and of all other concepts provides one of the best forms of training in clear thinking, and so of clear writing—if we can carry over into our writing the same care for accuracy and clarity that we achieved in our thinking.

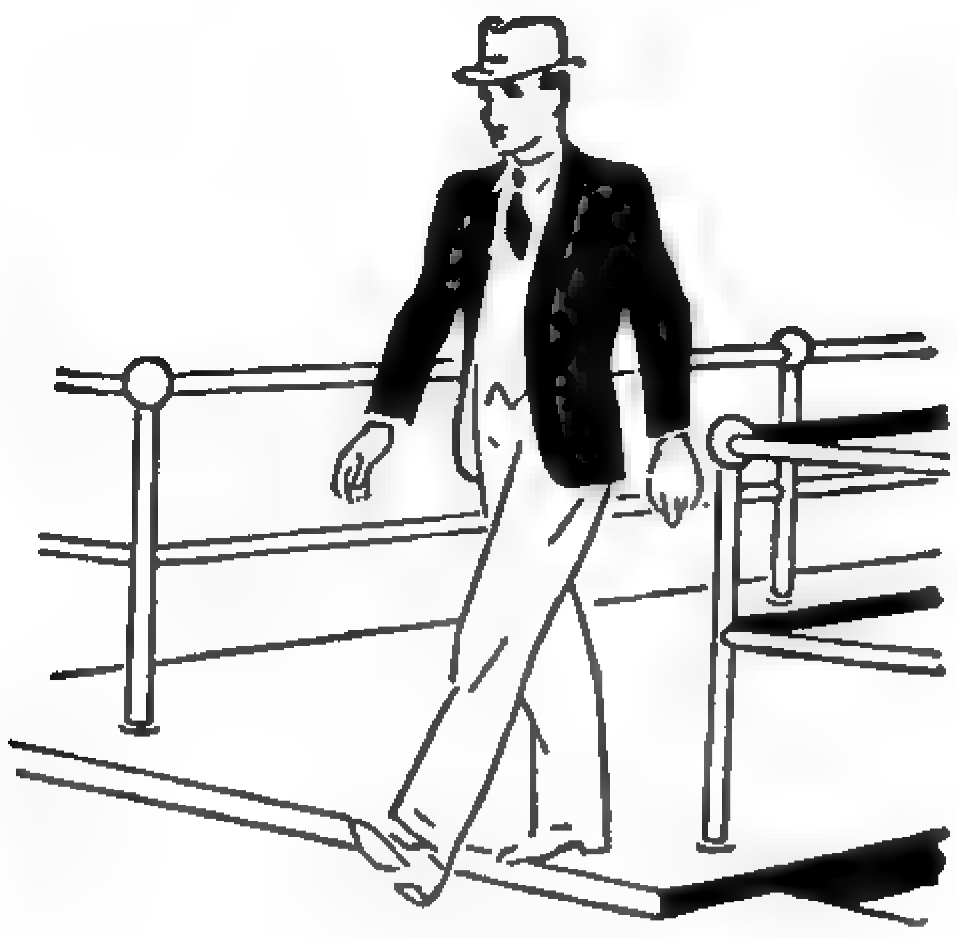
The next example includes two adverbs, the one helping the second to specify still more exactly: "I want you to hang the picture *just there*"; "Please plant that bush *over there.*" We might well have added 'in the corner,' thereby using an Adverbial Phrase of Place to indicate where some action was to be carried out—the action of 'planting a tree.' Similarly: "I have found your ring *in the dustbin*"; and "Do not stand *near the edge.*" We can also use a kind of double phrase, consisting of Preposition + noun + Preposition ('of') + noun: "The pillarbox is *at the corner of the street.*" Similarly: 'in the middle of the road,' 'on the edge of the pavement,' 'on the tip of your nose,' 'on the seat of your trousers'—there is a great variety for us to use. We may decide no doubt, that this great variety is due largely to the necessity forced upon us by physical circumstances—we *must* make it clear what place we are referring to, or else we shall cause needless waste of time and much annoyance to everybody we are concerned with: even a stranger might stop us and ask to be directed to some place or other.

Expressing Place by means of Pronouns

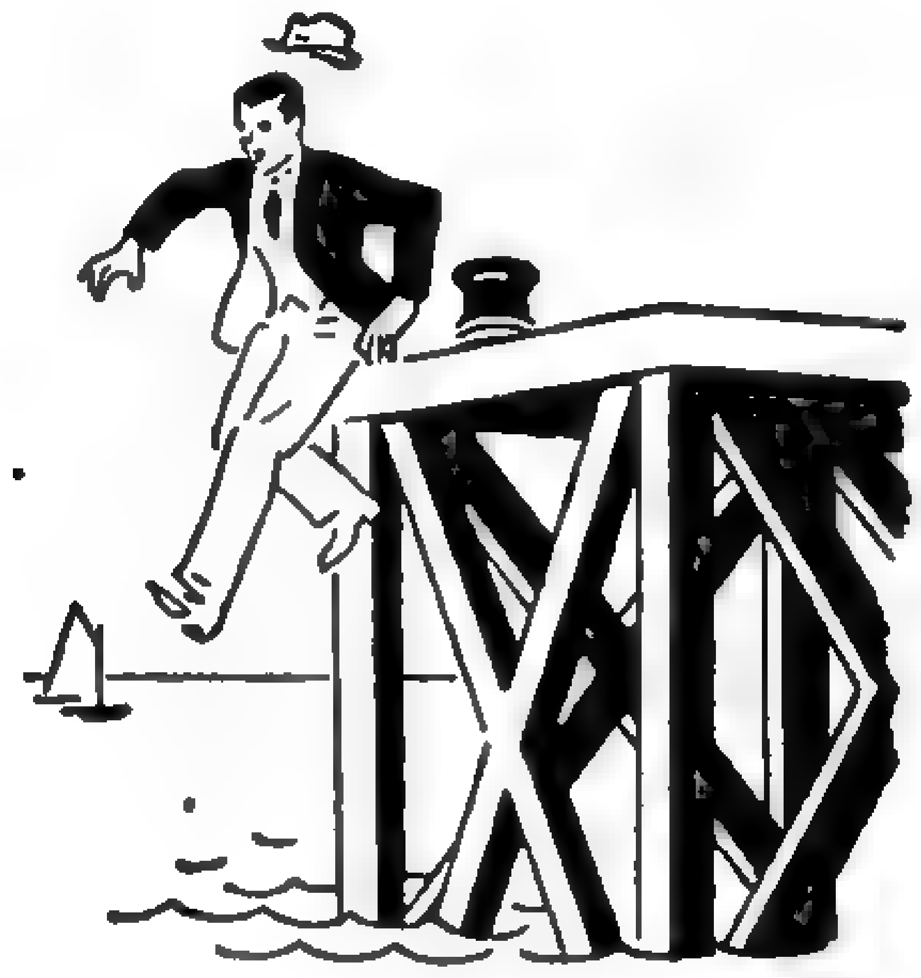
We also express place by means of pronouns, though the actual spot at which some action takes place will not be known, as a rule, to any but the hearers: "Did you see *that?*"; "I want you to look at *this*"; "Please send *these* to the wash"; "Who gave you *those?*" Again, fairly definite relations of place are suggested by the words: 'this,' 'that,' 'these,' 'those,' between speaker, listener and things referred to; but we might propose to ourselves a little puzzle: how far off from the speaker must a thing be for him to refer to it as 'that' rather than as 'this.' The way to discover the correct usage of words is always to think of them being used in some real situation, and then to think out for what purpose they were used and the full meaning intended *by the speaker.* We have to remember always when dealing with language that words are part of a fuller situation—and only part, and that the



He dived off the pier.



He stepped off the pier.



He stepped off the pier into the sea.

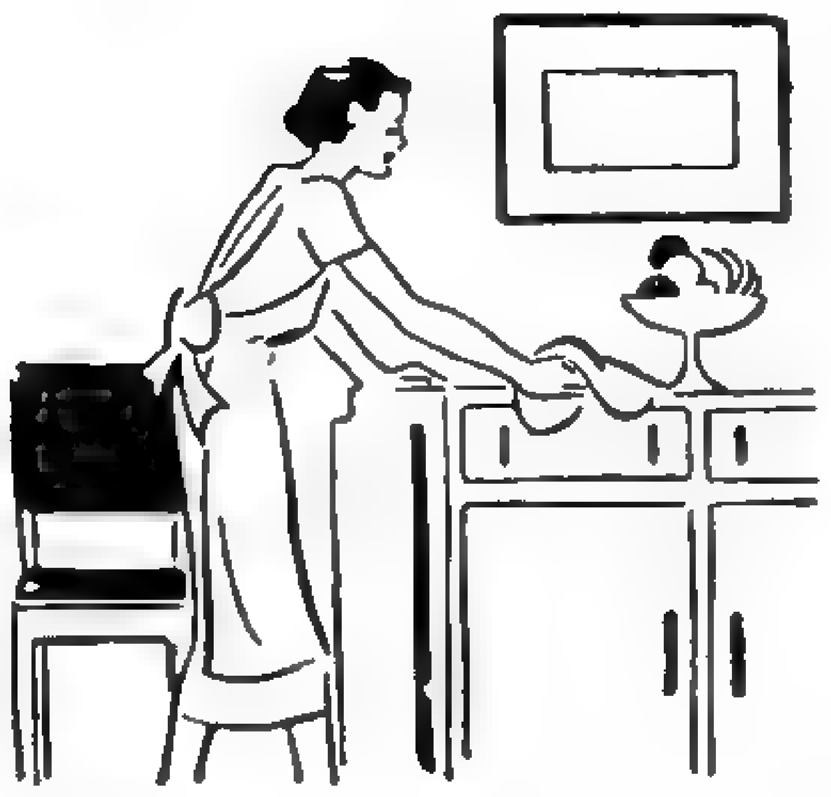
fuller context or situation makes the words intelligible, that is, *give them meaning*.

Very similar to pronouns in order to indicate place are the so-called Demonstrative Adjectives: "Hold *these* parcels for me a minute, will you, while I look at *those* hats." 'These' to indicate things near to the speaker, and 'those' somewhat at a distance from her.

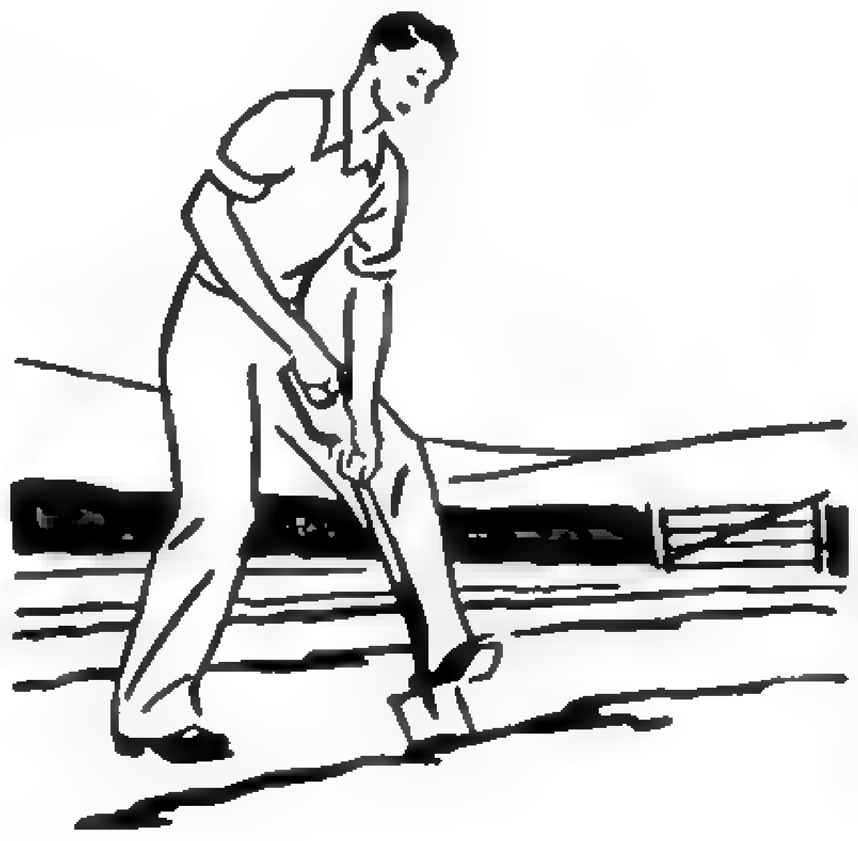
Less Explicit Indications of Place

We may perhaps pass on now to less explicit ways of talking about place. Instead of using a word which expresses place as its most prominent purpose, that is to say, explicitly expressing place, we use words which suggest ideas of place as their secondary function, that is to say, implicitly. Thus instead of saying: "Your aunt is *here*" we may wish to suggest that the aunt has travelled from another place, we might then say: "Your aunt has just *arrived*." It is evident that: "Your aunt is here" might have been used to tell someone that the aunt happens to be in another room when you had been looking for her, knowing that she was in the house somewhere; but "Your aunt has just arrived" would be used only when she had come from her own home or some other house: it suggests ideas of travelling and of now being present in the house or place where speaker and hearer are (again, relations other than between doer and action are implied).

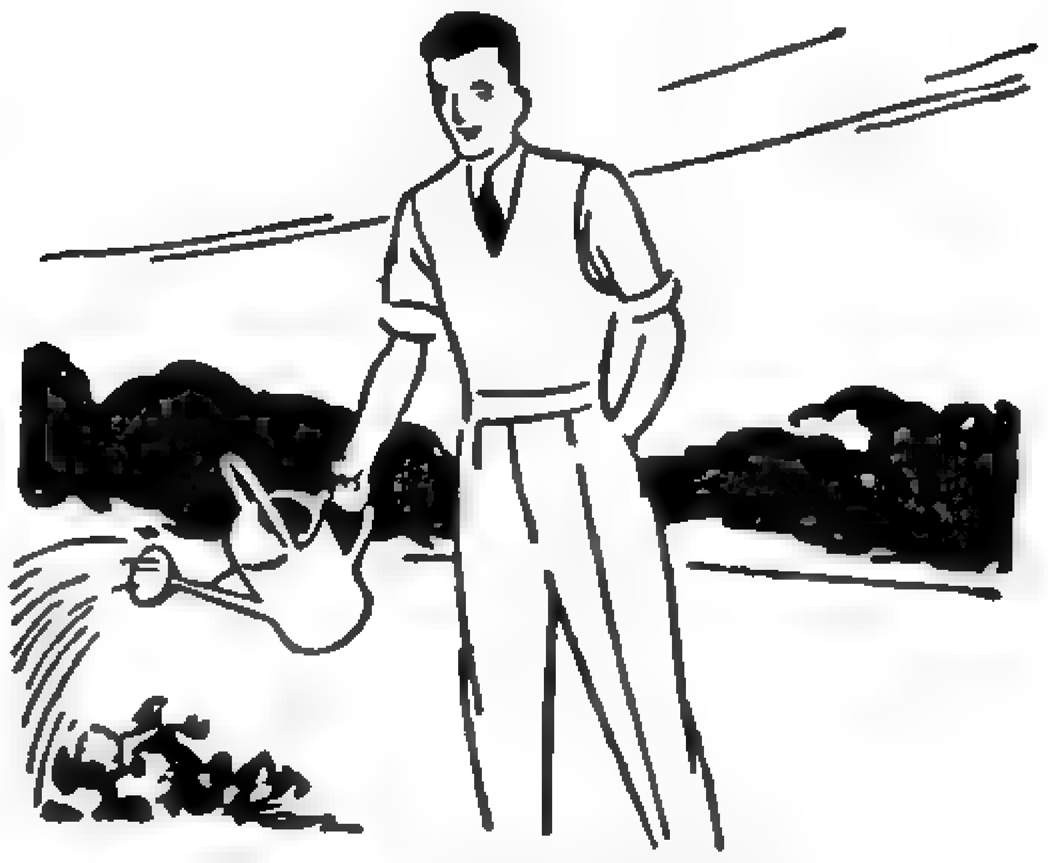
Naturally other verbs giving notions of movement towards the speaker will suggest themselves: 'come,' 'approach,' 'advance' (though this last word can be used to suggest movement away from the speaker—what would be the situation?). Then we may glance at other 'direction-expressing' verbs: 'depart,' 'cross,' 'climb,' 'descend,' 'mount' and so on. Other verbs, too, contain logical implications about places; for instance, "He *dived* off the pier." The word 'dived' suggests that he went into the sea, whereas "He *stepped* off the pier" implies that he stepped on to the promenade or into a boat, though it could mean 'into the sea.' Contrast: "The airman *dived* towards me," where the noun suggests to us that the man is flying, and not at the swimming bath, though the earlier part of the context could quite well make it clear that the speaker was in the swimming bath. And there are very many verbs which suggest place to us without actually expressing it in a separate word —'dusting,' 'digging,' 'watering,' 'pruning,' 'baking,' 'paddling'—though it



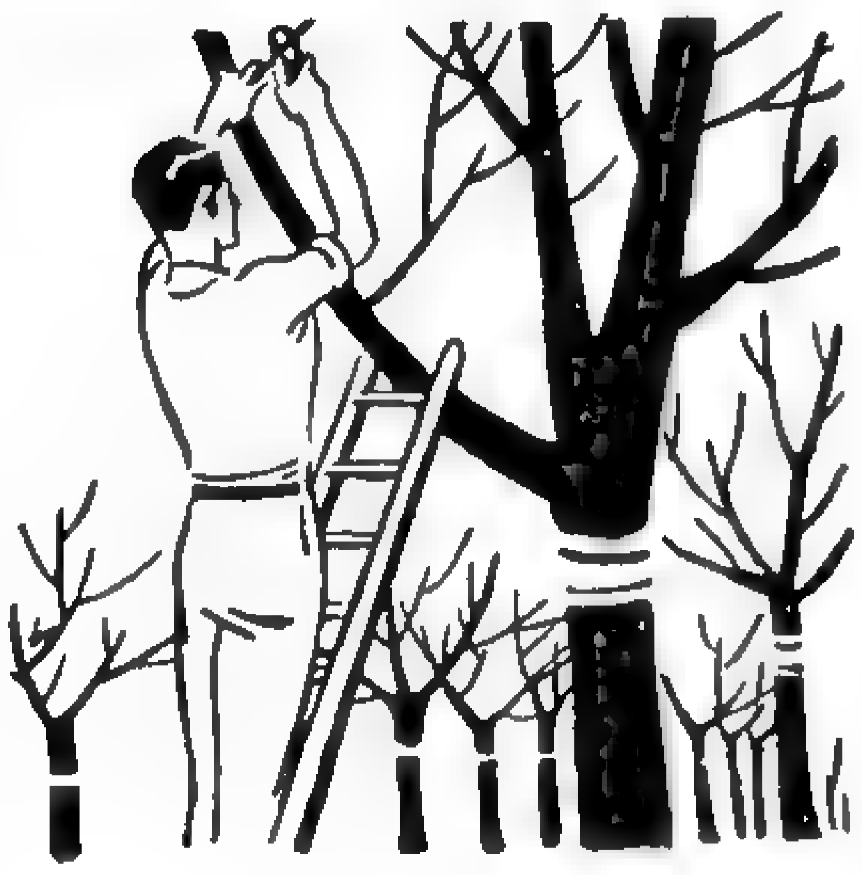
Dusting.



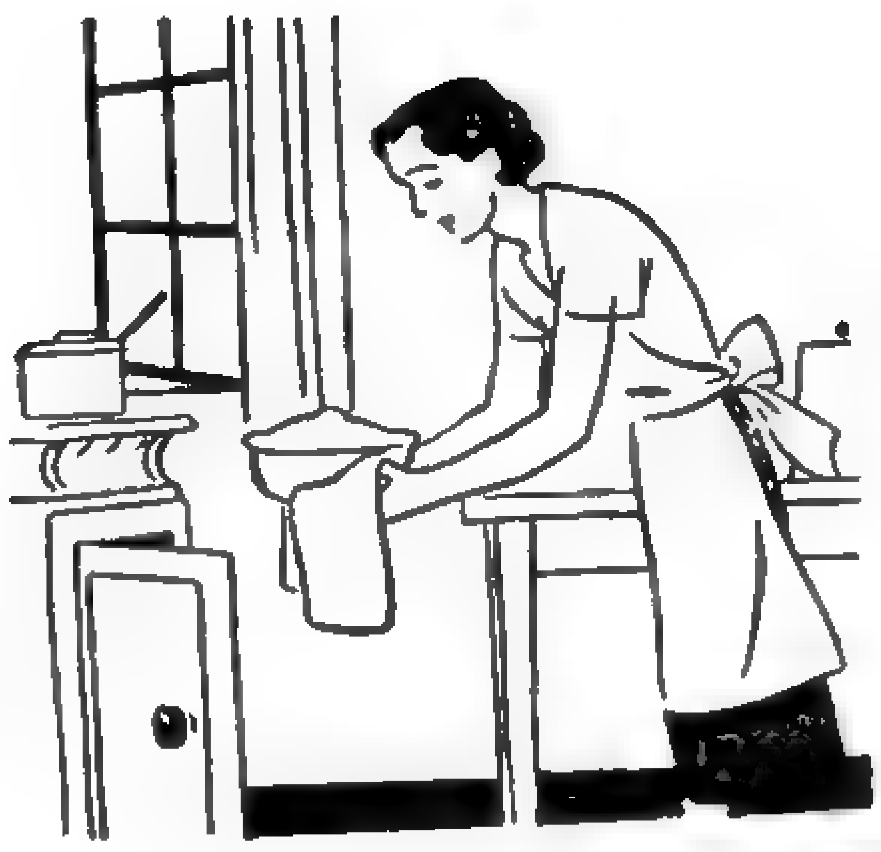
Digging.



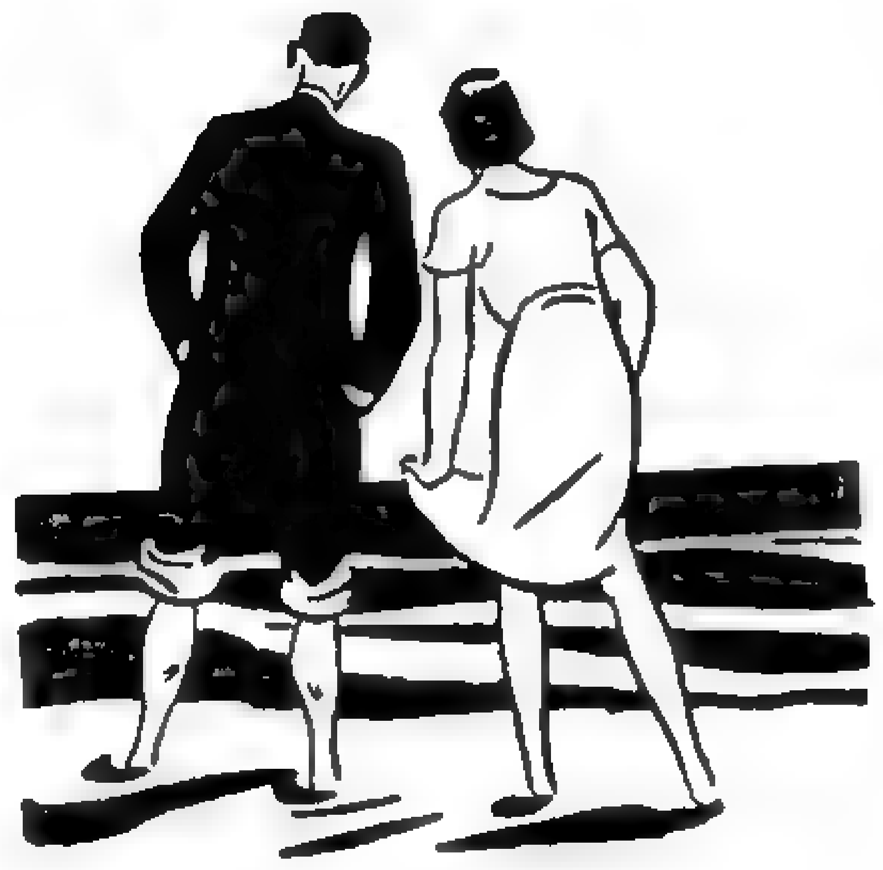
Watering.



Pruning.



Baking.



Paddling.

must be noted that often the place is only vaguely implied or else is uncertain; for instance, 'cooking' might be in the kitchen, in a camp, on board a ship (not 'in a kitchen' but 'in the galley'), or even in an office—the office boy cooking an egg on the office fire. Perhaps we might remind ourselves that bringing to light the implications of just a few words like this will not get us very far. What is important is to train ourselves at all times to be alive to all the suggestions that words have—to practise this quickness in seizing subsidiary meanings whenever we are dealing with language. If we do not develop our 'feeling for language' in this way, as well as in other ways, we shall miss much of the value and enjoyment of literature, and our own writing may never be more than flat and dull, or crude and clumsy, and we may never rid it of awkward constructions.

Expressing Place by the Use of a Subordinate Clause: The last way of expressing place for us to examine here is by the use of a subordinate clause: "Do not touch this glass *where the finger-marks are*"—indicating the place where one is not to touch; that is to say, indicating the place of the action, and this place is expressed by a clause stating another event; similarly, "He had entered *where the window had been left unfastened*"—place of entrance, indicated by clause stating what someone had done or rather, not done. So we see that by using a clause we can explain the place of one event by reference to a second, thus we see that we use clauses for a necessary purpose; they are not just an item for grammatical study; they are useful in speech, and they are often absolutely necessary to refer to places exactly when there is no name for the exact spot we wish to indicate. These two clauses above are, of course, Adverbial Clauses. We can also use a clause to refer to a place: "I know *where you are going.*" Here the clause does not state the place of the *knowing* (it is not Adverbial therefore), but the place that is known—'where you are going' names a place that is 'known.' The clause, therefore, is a Noun Clause, and it is the Object of the sentence. Apparently similar is the sentence: "I know the place *where you hid.*" Here the clause 'where you hid' helps a noun ('the place') to distinguish one place from all others—and so to 'name' it effectively; it is therefore an Adjectival Clause. We have to be wary, in dealing with language, that we do not adopt rule-of-thumb methods of finding grammatical terms for words and clauses. For instance, if we are taught to look for clauses beginning with 'where' (as children are often taught to do) when we want to find an adverbial clause, we shall very soon be led astray. Language will soon betray us unless we master it—then it will be a faithful servant.

THE EXPRESSION OF COMPARISONS AND EMPHASIS

In our daily life we are always comparing things. We compare the colour of a piece of material with the colour of a dress (if we are women), the work of our children and pupils, the performances of our horses, dogs, and perhaps other animals, we compare the heights we have climbed, the size of the fish we have caught, the distances we have walked, and our convictions about some of the short cuts and fine views in the neighbourhood. We even compare the characters, possessions and intelligence of our acquaintances, which is not a very estimable thing to do as a rule.

Comparisons, then, come into our daily lives very often. And, indeed, they are useful ways of describing things. We wish to give a friend a fairly exact notion of what some thing is like, and so we compare it to something which that friend knows—so we see that comparisons fulfil a real purpose in life. Even more important for all educated and cultured peoples is the question of standards: comparisons here are essential. Questions of good taste, of what is good art, good decoration, good town-planning, good education and so on, always involve, at one stage or another, comparisons with less good or more good—we need to compare one thing with another to arrive at acceptable standards. We may well examine the linguistic forms which we use when we express the comparisons that we make.

We say: "My son is *taller than I am*" —thus comparing the height of one person with the height of another, but without noting any exact comparison. Or we may say: "My son is *an inch taller than I am,*" thus specifying an exact measurement as the result of the comparison. Or we might not think of two persons, but say: "John has *grown taller* since he was ill," this time comparing John as he is now with John as he was some weeks earlier, though this time we have not stated explicitly both sides of the comparison, as we did in 'than I am.' Similarly the statement: "Smith is *the tallest man in the room*" does not actually mention the men with whom Smith is compared, but leaves that as an obvious implication.

These 'Degrees of Comparison' are usually very well understood and correctly used, but the variations of the sentences containing them are not always fully appreciated. We have four somewhat different types of sentence structure in the examples above, and there are other ways of expressing the same ideas. For instance, we can say: "My son is *taller than I am by an inch*"; and "John has *grown taller* after his illness" (a phrase in this last sentence instead of the subordinate clause we used above); and "Smith is *the tallest man of all those in the room*" (this time referring to the other men explicitly). All variations of this nature nearly always express slightly different turns of thought or ways of regarding some event, or else they throw the emphasis on some other part of what is expressed. We must be on our guard to notice such shades of meaning, intention and emphasis.

Let us look at the 'Positive Degree' for a moment: why is it called a 'Degree of Comparison'? Does it express a comparison? "Smith is *a tall man*" does not name or in any way refer to anyone except Smith: there is no explicit comparison. But we should use the word 'tall' only if we had had experience of a number of men, and only if we had arrived at some conception of what 'tallness' among men was. So that we can use the expression 'is a tall man' implying a comparison.

There are other ways of expressing comparison which we might glance at: we can, for instance, use the verb 'compare' itself, and thus make the whole action of comparing much more explicit: "If you *compare* my car with yours, you will see that. . . ." But the Degrees of Comparison enable us to state the results of the mental action of comparing without having to explain every time how we arrived at them. We can also say: "*By comparison*, these two are equally desirable," or "*Relatively*, that is quite dark" (perhaps comparing two colours). We may also use 'as . . . as'—the construction useful for expressing 'Equality' when comparing two things: "He is *as fat as* his brother"; or the 'not as . . . as'—for the expression of 'Inequality': "He is *not as thin as* his wife." The expression of 'likeness' also involves a definite comparison: "He is *like* his father"; and "He ran *like* the wind." And we find that we have arrived at 'Similes'; the step to 'Metaphors' is a short and easy one. We might judge from this that these two figures of speech are no more than extensions of what we are doing very frequently in speech, and that they are not mere ornaments, but that they carry out real needs in the business of communication and expression.

And there is more in the 'Superlative Degree' than most people are aware. We are told in the grammar books how to form the Superlative degree, and that it is used to compare three or more things; but that gives us only the general facts of that grammatical item. For a good command of language we have to realise the less obvious effects and meanings as well as the generally accepted ones. So that when we hear one man say: "That's a fine car you have there" and another one say: "That's the finest car I have seen," we must not suppose that the statement 'the first man uses an adjective in the Positive degree and the second one an adjective in the Superlative degree' is a summing up of the important points of those two adjectives. It is easy to go one step further and to note that both men express their admiration, but the second emphasises it as well—and that his use of the Superlative degree is used for the expression of strong feelings and convictions. The Superlative form 'most' is used very frequently for this purpose. Yet all that we are told as a rule is that 'most' is used to form the Superlative forms of adjectives of more than one syllable, unless the word is of very frequent occurrence.

So that we often use 'most' without any suggestion of comparison: "It is most kind of you"; "I protest most strongly"; "He was most annoyed."

The expression of strong feelings and the use of Superlatives need a handy critical brake, especially for people who are excitable, impulsive and careless of the impressions they give. Such strong emphasis as: "It's perfectly marvellous"; "That's the most wonderful thing you could have said," leaves very little effect in the mind of listeners if such sentences and ejaculations are used copiously; and when some still more "marvellous" or "wonderful" event happens, the speaker has no really expressive words left. Unless a resort is made to Hyperbole—exaggerated statement not meant to be taken seriously: "I have caught a fish as big as a whale," and then we run the risk of being disbelieved, for Hyperbole has to be handled, like other extravagant matter, with critical care and a keen sense of the expressive possibilities of words—and this is achieved only by a watchful intelligence and a determination to accept only a very high standard.

THE EXPRESSION OF INTENTIONS, DUTIES, ABILITIES AND FEELINGS

It is so easy to bore people by talking about oneself, and not to listen sympathetically to the worries or interests of others. Nevertheless, we all talk about ourselves, about our feelings and other states of mind. And we do this because we like others to enjoy what we have found pleasure in and to share with sympathy in the difficulties we meet. We make frequent use, therefore, of all the ways which language offers us of expressing wishes, duties, hopes, fears, and so on. We will examine a few of these—to see what words and structures are at our disposal, and what other purposes and implications these have. Starting with the explicit statements, we see that we use the main verb to express our mental states: "I *regret* to say I cannot come"; "I *hope* you are quite well"; "He *intended* to come to-day"; "He *rejoiced* in their success." These may be used as expressions of full meaning but they may also be mere polite formulæ. "I regret . . ." at the beginning of a refusal of an invitation may or may not be a polite way of refusing; and "I hope you are well" may also be a superficial politeness—but although expressions such as these may be superficial, they serve a social purpose, by preventing people's feelings from being hurt, or by indicating that a writer wishes to remain friendly, and so on. Such expressions, therefore, are the necessary small change in the busy traffic of social calls and civilities.

Another mode of expressing feelings and emotion is to keep the emphasis away from personal feelings: "It is regrettable that . . ."; "It is so annoying that. . . ." We see here the value of the Impersonal Pronoun 'It' and another use of the structure 'Subject + 'is' + Complement': it allows us to avoid expressing who the doer of the action happens to be. If we compare these sentence structures with those that follow, we shall see how much more direct is the use of a Subject which names or refers unmistakably to the doer: "I am sorry that . . ."; "I much regret to inform you . . ."; "I am happy to inform you that . . ."; "I had great difficulty in finding you." In these sentences we use the verb 'to be' + an adjective, or 'to have' + noun; but we must beware of this construction because we use 'have' with only a few such nouns. Of course there are other slightly more complicated structures: 'Subject + Verb + Noun + Phrase,' for example: "I had lost all hope of hearing from you again." These phrases, containing Participle or Infinitive + noun or adjective, are capable of great variety, and some effort should be made to acquire a command of them. Most of these structures already mentioned in this paragraph may be used in a Noun Clause acting as the Object to an infinitive in a Complex sentence: "I am writing to say that *I am sorry to have missed you.*"

One of the most convenient ways of expressing wishes, intentions and duties is by means of such words as 'will,' 'shall,' 'may,' 'can,' 'must,' 'could,' 'ought,' 'have to,' 'should.' "I *have to* catch a train"—necessity; "I *will see* that that is done"—intention (with at least a suspicion of futurity, if not more than that); "You *ought to go* home before it rains"—duty; "You *must be back* early"—compulsion. There is a fine variety of these expressions so that we need not illustrate them all. They bear witness to the frequency with which we try to influence the actions and minds of our friends and relatives and acquaintances, and they reveal our own realisation of motive and purpose. The variety also is evidence of a necessity to express fine shades of intention and feeling. In all human contacts we should, of course, be fully alive to all the fine shades of meaning intended by the use of one or another of such expressions as we have illustrated here; but it is of little use examining the words above unless they are imbedded in a complete verbal context—sentence or fuller piece of speech or writing, and unless that sentence or fuller communication is thought of as part of a real situation. Here, particularly, situation gives meaning to the sentence, and we can find out the intention of the speaker only by examining the situation.

Finally, we come to the expression of attitudes of mind by means of adverbs. "*Unfortunately*, I could not come"—the adverb telling us that the whole action not taking place was unfortunate; it therefore modifies the whole sentence. "*Hopefully*, he knocked at the door"—not so certainly modifying the whole sentence. "I will *certainly* not leave you to pay the bill"—still less clearly sentence modifying, but clearly expressing the speaker's conviction and intention. And so we can go on, practising our penetration of thought and imagination into the inner meanings of speech and writing—a most valuable training.

THE EXPRESSION OF DOUBT, PROBABILITY, OR IMPROBABILITY

We give a separate section to the expression of doubt, probability and improbability because these states of mind are expressed in words to which the popular grammar books have given a separate name: The Subjunctive Mood. But we are not going to examine technical terms, we are to be concerned with structures and what they express—which is more important.

First, we have the main verb expressing doubt: "I *doubted* your words"; and main verb with a Noun Clause: "I *doubted* whether you would come"; and with only a shade of doubt: "I *questioned* whether you would come"; "I *think* he will arrive soon"; and "I *expect* it will stop soon." Next, we have the well-known Auxiliary Verbs 'may' and 'might.' "I *may* come to-morrow"; "If it stops raining he *might* come." We need not illustrate these fully as numbers of examples quickly suggest themselves.

Throughout our speech and writing, if any doubts assert themselves, we sprinkle adverbs: 'doubtless,' 'perhaps,' 'possibly,' 'probably,' 'hardly' ("He will hardly come at this late hour"). We note that these adverbs are not given always the same place in the sentence, although almost all of our words keep to well-defined rules of 'word-order.' It appears that because these adverbs can often be put in more than one place in a particular sentence, without altering the meaning or emphasis, they may relate to the whole meaning of the sentence and not to any one word in it. "*Doubtless* you have heard the news"; "You have heard the news, *doubtless*." "*Perhaps* you would rather stay to hear the verdict"—"You would, *perhaps*, rather stay to hear the verdict"; "You would rather stay, *perhaps*, to hear the verdict." And the fact that we separate the adverb from close relation with other single words in the sentence by means of commas also points to the same thing: that the adverb is related to the whole and not to any one part. This method of preventing unwanted relations from forming in the minds of readers is a useful one to learn, because confusion of meaning and obscure writing are often due to the forming of unintended relations between words which occur closely together: it is the business of the writer to keep out unwanted meanings as well as to express clearly those which he intends.

THE CONJUNCTION 'IF'

We must not leave this topic without commenting on the very important Conjunction 'if,' for we express doubt perhaps more by means of the use of this word than of any other: "*If* it rains we shall have to cancel the match." Literary English often has 'If it rain,' 'rain' being the true Subjunctive, but 'if it rains' is in very common usage nowadays, and as the doubt to be expressed is suggested adequately by the word 'if' there is no necessity to express it again in the word 'rain.' We see here an example of a linguistic habit of English speakers: to express a notion once and only once, and to give a word one task, not shared by another. Another point suggests itself: whenever the 'correctness' or 'incorrectness' of English becomes the topic of a discussion we should be sure that we attend closely to what is to be expressed, and not allow our decisions and opinions to be governed entirely by the rules laid down by grammar books and by authorities on composition and style.

We come to the last part of this section—to Clauses. "They are to wait *because the train might be late*"—Adverbial Clause expressing cause or reason; "I wish *you would use a dictionary*"—Noun Clause as the Object of the verb 'wish'; "He entered *as if he were acting a part*"—Adverbial Clause; "I want to know *whether you arrived home early or not*"—Noun Clause. The degrees of doubt, probability and improbability in these different subordinate clauses are not all equal, some approach certainty, others are far removed from it—the exact degree in each instance is a matter for judgment and imagination, and no doubt for discussion.

THE EXPRESSION OF POLITENESS AND REQUESTS

Expressions of this kind are more varied in nature and structure than is perhaps realised. Particularly when we want someone to do something for us do we conceal our intention beneath expression of affection: "Dearest, isn't that a lovely hat?" may express an insistent request—which cannot be ignored with impunity. At the other end of the scale is the freezingly polite request which is in reality a command: "Will you be so good as to let go of my hand?"—this, spoken with the appropriate tones is constructed as a question, and worded as if it meant the hearer might be considered 'good'; but actually neither of these points is intended; polite words are used in order to make a strong contrast with the tones of scorn used in speaking the sentence. Again, we note that it is not the grammatical construction and the actual words used which are worthy of attention. Studying the grammar of sentences already complete is unprofitable unless carried beyond the parsing and analysis stage; on the other hand, studying the grammar of a language when one is learning to use it and to form sentences with it is another matter—it is then both necessary and profitable.

It is of little value to comment on the most usual way of making requests politely, as in: "Please, pass the salt," where we use a verb in the Imperative and the single word 'please'; but it might be difficult to say for certain what part of speech that word was in that sentence. It has no relation with any one word in 'pass the salt' or with the whole sentence. The sentence itself is a direct appeal to one's good will, and the 'please' is an attempt to secure favourable conditions for securing the result required. An attempted analysis of the thought and intention underlying the use of a word, phrases or clause is of far more value, even if incomplete or doubtfully accurate, than merely stating its grammatical name, if known.

How else do we temper the urgency of our demands on the good will and time of others? "Will you go to the post for me?" is a frequently used method; and the method is to put the request in the form of a question, expecting the answer 'Yes,' and as a demand for help, especially in the 'for me.' This construction does not insist, as does an Imperative, so that we may leave out the 'please' if we want to, though it is often put in, as the use of 'please' wherever possible is encouraged in the give-and-take of the daily life of all classes nowadays.

It is true, no doubt, that the more we want to impose our will on someone else, the more we may increase the deference or politeness of our requests. What other polite formulæ have we at our disposal? One of the simplest forms is the "Kindly," as in "Kindly open the door"; this is an economical and unpretentious mode of address, and one which can be used in very many different kinds of situation. More distant and perhaps a little more old-fashioned is "Oblige me by . . ." or, better, "Kindly oblige me by calling at the doctor's for my medicine"—this we might expect from the older generation, though perhaps when the younger generation becomes the older one it will adopt the more dignified forms of polite expression. Usually, however, speech habits acquired when young persist through life. Furthermore, we have the phenomenon nowadays of the older generation working and playing and in all ways mixing as equals with the younger generation more than was customary before the twentieth century. One effect of this feature of social life on language is to lessen any possible cleavages in language usage between the generations, and to prevent differences in polite formulæ, in modes of address, in oaths, greetings, farewells and in all the other recognised forms and expressions.

Another frequently occurring construction is: "Would you mind going to the shops for me?" This is an unusual type of sentence, and one which does not fit into the common grammatical categories. What can we say is the verb—'to mind' or 'to mind doing something'? The very word 'mind' by itself is curious; what does it mean? We need not attempt a definition here, but that question would be a good one to propose to our friends, insisting that we need a definition of its meaning, and not an explanation of its use in speech. One result of such an enquiry might be to convince us of the fruitlessness of defining the meanings of words when they have been abstracted from their contexts and from their essential purpose—communication.

PHRASES, ACCEPTANCE AND REFUSAL

We may well glance at a few modes of expressing acceptances and refusals of invitations, as these are useful in our social life. It is necessary for some nations to be taught, when they are learning English, that they must not say: "I don't mind if I do" when they are accepting an invitation, even the invitation of a friend. The English are supposed to be afraid of showing their feelings, but they do not go so far as that, as do some peoples. The straightforward acceptance is one to be recommended. "Will you come to tea today?"—if met with: "Yes, thank you, I should like to," will endear the acceptor to any hostess who is sincere in her inviting, and who is not entertaining as an unpleasant duty. The briefer "Thanks" is a little too brusque for everyday use; it is better to reserve that reply, if it is to be used at all, to thanking someone for some small act of kindness which we do not want to make much of.

And now for more formal expressions of thanks, and of acceptances: "I am pleased to accept . . ." is straightforward and to the point; "It gives me much pleasure to accept . . ." uses more words and is slightly more formal. Perhaps the use of the future on such occasions should be avoided: "I shall be pleased to accept. . ." Its use may be due to the writer looking forward to the event, and being aware of a future pleasure; and so a future tense appears, but it is not logical. The sentences given here express acceptance, and therefore should logically express pleasure in that. Nevertheless, we should use the criterion of "It's more logical" or "It's not logical" with very great caution when we discuss and weigh up language, because language expresses the thoughts and other mental experiences of human beings, and human beings have not yet learned to think logically always or to arrive at other mental states which are logical. It is questionable whether it would be an advantage always to think logically.

Still more formal is the invitation expressed in the third person: "Mrs. Jones requests the pleasure of the company of Mr. Smith at a dance to be held. . . ." The reply to such an invitation is stereotyped, and so should not be altered to any extent, though small variations are possible, and sometimes desirable. The reply should always be in the third person: "Mr. Smith has much pleasure in accepting the kind invitation of Mrs. Jones to the dance. . . ." We see here an interesting example of a construction being used in conflict with the conventional grammar 'rule' for a particular social purpose. A refusal, too, must be 'in the third person': "Mr. Smith regrets that he is unable to accept Mrs. Jones' kind invitation to the dance. . . ." This is strictly formal, and so admissible, though it is often better to add a reason for refusing, thereby avoiding curtness, and indicating that one wishes to remain on friendly terms, and not be dropped from a visiting list, so: "Mr. Smith regrets that, owing to a previous engagement, he is unable to accept . . ." or "As he will unavoidably be away on the 20th Mr. Smith regrets that. . . ." Less formal and more applicable between friends or acquaintances of long standing is perhaps: "Mr. Smith thanks Mrs. Jones for her kind invitation, but he is sorry that. . . ." But with all these polite forms of expression, so long as the correct grammatical forms are used, the structures employed matter less than the recognised necessity or advisability of keeping close to the conventions.

As these forms of address, acceptance

and refusal, polite enquiry (as to health and health of relatives) and so on, are worded and phrased on fairly stereotyped lines, and some of them strictly according to unchanging patterns, it is a sensible plan for all those who are learning a language as a second tongue to write out all these sentences and phrases, with explanations *of the way they are used*, not their literal meanings, and to learn them by heart. All other words and phrases should be learnt by constant usage, but these items of language are different, and should be learnt by heart so that they are ready automatically on the tip of the tongue—with these items, and only these, we should think of their purpose and not their meanings—that is to say, not the dictionary meanings of the words which compose them.

We must now sum up. First there are the points we have touched on throughout this section: the fruitless labelling of words with grammatical terms without considering the meaning of those words and without considering their purpose as part of the writing or speech to which they belong; the reliance on 'grammatical rules' without considering the particular work carried out by the word in the sentence under examination; and the necessity for looking further than the accepted 'meaning' of a word.

THE NECESSITY FOR A PROPER ATTITUDE OF MIND

We may go further, and state more positively that it is necessary to train oneself if one wishes to acquire a real command of a language, the study of text-books *on* language cannot do it for us. It requires a definite attitude of mind. But this requisite attitude of mind can be achieved, and we might well finish by suggesting how it may be acquired.

The secret of this way of looking at language is as follows: first, to study words and sentences and other structures in their contexts as they might appear in real life; next, to get at the meaning—the thought behind the words; then, detect the relations of those meanings and words with other meanings and parts of the sentence, or situation; and finally, to discover the purpose of those words and structures—the purpose intended by the speaker or writer, as far as can be discovered. (That is why it is so necessary to know 'the situation' as well as the sentence itself.) It is of great value, too, to go yet another step, and to note the exact force of the words and their exact contribution to the whole passage. That is to say, to find that which could not be caught and suggested by similar words and structures.

So a true command of language may be acquired, but only by training oneself to attend closely to meanings, by never relaxing one's alertness, by reading fine literature—with the same keen vigilance, and by copious practice in expressing oneself, which is another interesting field for exploration.

Books Recommended for Further Reading

R. W. Jepson: *English Grammar for To-day.* Longmans, Green and Co., 2*s.*

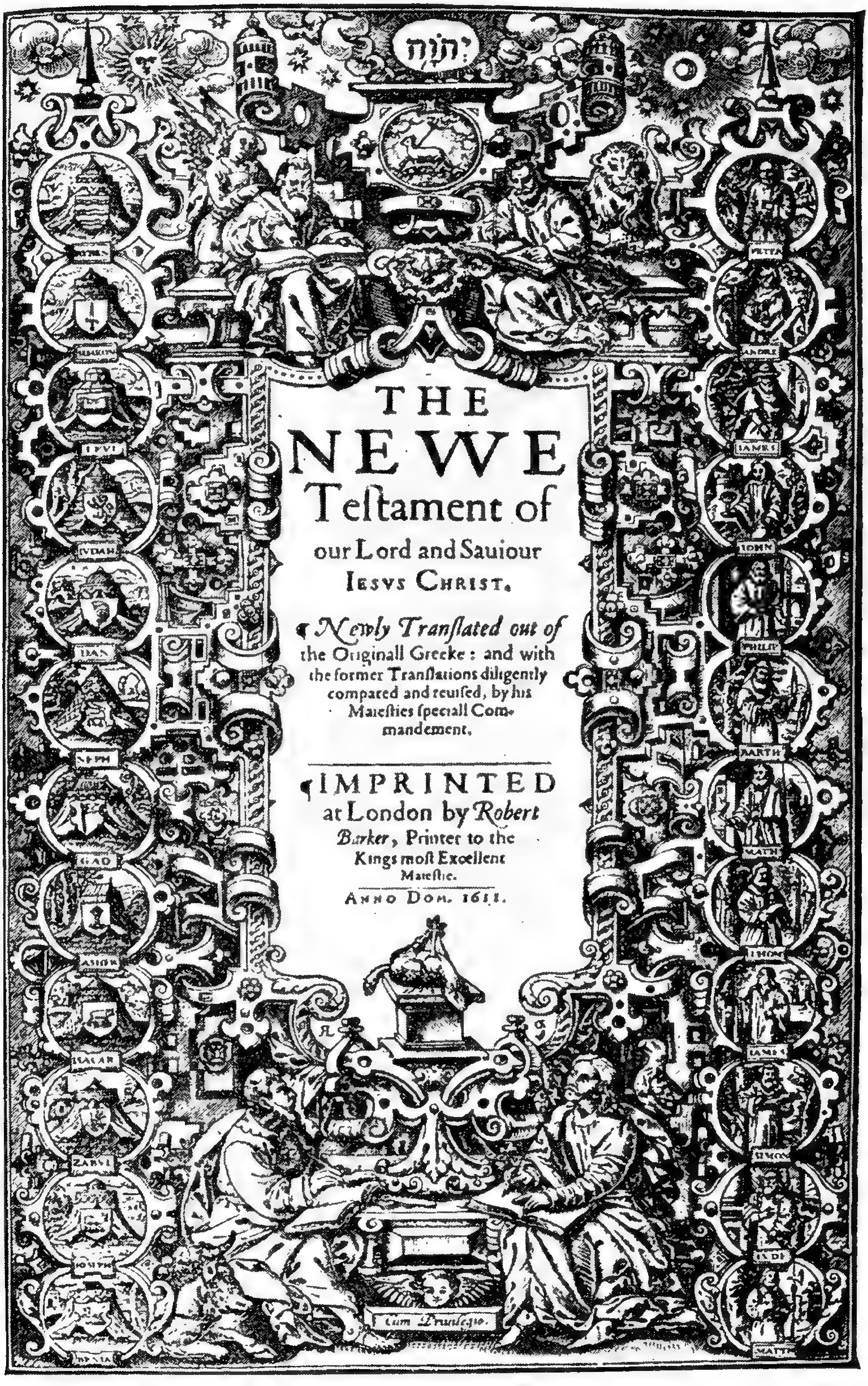
S. Potter: *An English Grammar for Foreign Students.* Pitman. 2*s.*

J. H. G. Grattan and P. Gurrey: *Our Living Language.* Nelson. 3*s.* 6*d.*

Books Recommended for Libraries—for Reference

O. Jespersen: *A Modern English Grammar on Historical Principles.* Heidelberg.

H. Poutsma: *A Grammar of Late Modern English.* Noordhoff. Groningen, Holland.



יְהֹוָה
IVDAH
DAN
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ASHER
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IVDE
MATT

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NEWE
Teſtament of
our Lord and Sauiour
Iesvs Christ.

¶ *Newly Tranſlated out of*
the Originall Greeke: and with
the former Tranſlations diligently
compared and reuiſed, by his
Maieſties ſpeciall Com-
mandement.

¶ IMPRINTED
at London by *Robert*
Barker, Printer to the
Kings moſt Excellent
Maieſtie.
Anno Dom. 1611.

Cum Priuilegio.

The Title Page of the Authorised Version of the Bible.

THE STRUCTURE OF ENGLISH

By Eric S. Drake, B.A.

In one of those rare passages where Conrad speaks of his own art he refers to his great concern for "the shape and ring of sentences." It is interesting that he does not mention "colour," since that appears to be what captivates the mass of his admirers. More discriminating critics, however, realising that "colour" is a quality not so much of writing as of subject matter, have an ear for the "ring" of his sentences, the curiously foreign intonations of his early work, the subtle "falling cadences" of his mature period, the comparative tonelessness of his last years.

But one and all they miss the "shape." They grasp the effect but omit the cause. The "shape" of a sentence creates in time what the shape of a building creates in space. Admittedly there may be a superficial and quite delightful tunefulness in fine writing, as in fine architecture, determined by superficial decorative elements; but the basic cadences are determined by "shape," which is the sum total of structure.

And the study of structure is Syntax.

SYNTAX

The term "syntax" covers also the whole body of knowledge amassed by such study, together with the practice based upon such knowledge. When we speak of a writer's syntax being at fault, we mean his practice, rather than study or knowledge, of linguistic structure.

Perhaps, then, it would be clearer to define syntax as the *technique* of language structure, which is also more in accord with the present point of view. For too long has syntax been the play-box of the logicians. It has meant about as much to real writers as a child's Meccano outfit means to real engineers.

Modern scholarship is happily changing all that. From the dusty chop-logic of the crammer's text-book syntax is emerging like a butterfly from the chrysalis, but a useful butterfly, one that accomplishes things. A precision instrument.

And, like a precision instrument, it calls for art in the handling.

To revert to the comparison with architecture: the shape of a building must obviously be so arranged as to satisfy the practical requirements; factories, theatres and temples, cottages and palaces, require different "shapes," but in each case there is likely to be far more than one practicable shape, and these, by virtue of their proportions of line and mass, will have each its own effect on the onlooker, an effect abstract and similar to that of music, though produced in this case by elements that are concrete and far from similar.

So with syntax. It is sufficiently obvious that for the clear expression of thought the word structure must be clear, also that it must be adapted to the type of thought being expressed—whether terse technical instructions in a factory, an impassioned soliloquy in a theatre, a sermon in a church, a family quarrel in a cottage, or affairs of state in a palace.

But it is perhaps not so obvious that clarity is not the only criterion of good syntax any more than its usefulness alone is of good architecture, for the various language structures possible in each case have each its own cadence, corresponding in words to the abstract effects of "phrasing" in music.

This is not a matter subject to proof; it is one of sensitive feeling, but the fact that music has to borrow from syntax the term "phrasing" to express a fundamental consideration of its own nature, is perhaps sufficient justification for syntax to borrow from music the term "cadence" to express an equally fundamental consideration of language structure.

When Conrad spoke of the shape *and ring* of sentences, he spoke out of a profound awareness of the nature of language.

THE CADENCE OF ENGLISH

The student must be prepared to bring to his study of English syntax something of this same awareness. Where human sensitivity is concerned, there can be no room for the rule of thumb.

Should it appear to the foreign student that this definition makes more difficult a subject already quite difficult enough, he should take heart, for in this essay a technique is put forward whereby he may learn to observe and (if it is in him) to feel, and by right observation and right feeling attain that mastery of English syntax which is basic to the mastery of the English language as a whole.

ACCIDENCE AND SYNTAX

Traditionally grammar is divided into "accidence" and "syntax." Accidence is concerned with the function of words (parts of speech) and with the modifications (prefixes, suffixes and inflections) which establish their mutual relationships. Syntax, as we have seen, is concerned with structure (grouping of words to establish meaning).

The student will have noticed that the elements of syntax have already been dealt with by Dr. Gurrey. There are two reasons for this. The first is the nature of the English language. Having shed most of its inflections, there is comparatively little to be said about English accidence as such. The second is the approach to the subject which Dr. Gurrey has chosen to make. Taking as his criterion the various types of idea a person needs to express, he considers the various grammatical means at one's disposal. In the case of English, for the first reason given above, this leads almost at once into the field of syntax.

Being thoroughly in agreement with Dr. Gurrey's point of view, I am taking these elements as known and outside the scope of this study, which seeks instead for some enlightenment on the "genius" or indefinable spirit of the language. Logically, no doubt, this vital quality is in the people, not in the language, but it is not convenient to be so pedantic. It would be a weary process to analyse the English genius and from that deduce the English language. And, even if possible, it would not be useful.

I have known foreigners, whose native language is a highly inflected one, decry English as childish and inadequate. This is because their knowledge was a negative one. They noticed the absence of accidence, but failed to notice the vital flexibility that had taken its place. The essence of flexibility is change, movement; it is never twice the same. Bergson has pointed out that you cannot analyse a moving thing; you can only analyse it at a moment of rest; by the time your analysis is complete it has moved on and become something else. You cannot put yourself in key with a line of movement by analytic method, and the genius of English is movement, a certain flexible immediacy to the stream of thought which is also movement. English is the chameleon among languages.

All I can hope to do in the space available is to indicate one or two lines of thought which will lead to a sense of this *flexible immediacy.* Being flexible it is subject to considerations of movement—of rise and fall, of relaxation and tension, of cadence, of "ring," in a word of music. Being immediate to thought and emotion it is subject to considerations of expressiveness—of attention, of stimulation, of conviction.

But this linguistic sense may be attained only if the student follows up the lines of thought for himself. It cannot be handed out ready made.

Syntax, being the organisation of word symbols, is neither a pure science nor a pure art; it is neither mathematics nor music. Like architecture it must take on a *required* shape and a *desirable* one. Its values are not for that reason confused, for the organisation that satisfies æsthetic value within itself can and should be that which satisfies practical value outside itself.

We may now proceed to a consideration of order (combining words into simple units).

ORDER

Principles

Consider the following conversation:

A: I can *hear* something. Can't *you?*
B: No, I *can't.*
A: *I* can. It's a *boat.*
B: You *can't*—it *isn't.*
C: I can hear *something* . . . it *is* a boat.
B: *That's* not a boat!
A: I can *see* it! It *is* a boat!
C: It's a *boat* all right.
B: *So* it is.

The italics indicate the emphasised words, and the emphasis indicates which word is of primary importance to the speaker at the moment. Taking these primary words in order, they are respectively verb, subject, verb, subject, complement, verb, verb, object, verb, subject, verb, verb, complement, modification of the verb. We at once notice three things:

(i) We cannot equate the primary word (determined phonetically) with any given part of the sentence (determined grammatically). The attempts of certain grammarians to do this are merely confusing.

(ii) There is an underlying word order (subject plus verb plus object or complement) which is not upset by psychological considerations so long as phonetic emphasis determines the primary word.

(iii) This underlying word order is upset the moment phonetic emphasis alone is unable to impose

JOSEPH CONRAD

Born of Polish parents in the Ukraine, he was first a sea-captain before he devoted himself to literature and evolved a style in the unfamiliar language of English that made him famous.

the exact nuance required. The last sentence cannot follow the pattern of the previous sentences because it would have exactly the contrary meaning, from a psychological point of view, if it did, and no amount of variant emphasis could alter this. "*So* it is" implies that the speaker now agrees with the person spoken to, having previously not noticed or not agreed. "It *is* so" or even "it is *so*" implies that the speaker continues in active disagreement, and the phrase would only be correct if the conversation were something like this:

A: You *always* say I *can't* hear when I *can*.
B: That isn't *so*.
A: It *is* so.

This interplay of phonetic, psychological, logical and grammatical elements must be unravelled. We need to know what principles determine the underlying word pattern, and what principles determine such shifts in the underlying pattern as may occur.

Natural or "Logical" Order

Subject-verb-object. It seems utterly ridiculous to an Englishman to say:

> *I have this book a long time had.*
> *This book, which I a long time had have. . . .*

while to a German it seems perfectly natural. The Englishman says:

> *I have had this book a long time.*
> *This book, which I have had a long time. . . .*

which seems crazy to a German. However well a German speaks English in respect of accidence, vocabulary and pronunciation, he becomes barely intelligible if he uses German instead of English word order. Similarly an Englishman is almost unintelligible if he applies English word order to German.

As language is usually taught, each country finds the word order of the other the hardest thing to master. It seems in each case unnatural, illogical and arbitrary. But, and this is the important point, as the Englishman accustoms his ear to the falling cadence at the end of a German subordinate clause, the holding up of the verb till the end with the auxiliary coming after the participle sounds increasingly natural, easy—and logical. Similarly as the German accustoms his ear to the smoother cadences of English, he comes to realise that the sequence of English word order is much more suitable, and therefore more logical, than his own complicated patterns which only his own highly rhythmic pronunciation can make clear.

There are also grammatical elements that determine the suitability of this underlying word order. English has shed its inflections more than any other European language, and this comparative absence of inflections has become a grammatical factor reinforcing the phonetic factor in determining basic word order. Probably every baby learns to say first "mummy," "daddy"; then "mummy come," "mummy go," "baby want"; then "baby want moon," "give baby"; and so on. With neither a rhythmic pattern nor an inflectional scheme to suggest or make practicable any other word order, the subject-verb-object pattern becomes second nature to the English child.

As long as we use the term in a comparative, not an absolute, sense we may refer to this basic word order as the logical one. Before passing on to consider the shifts that may occur in it, we must examine it in further detail.

In the second example given above we see that when the object of a verb is a relative pronoun the word order is object-subject-verb. This is inevitable, since the relative must be brought as close to its antecedent as possible, but the student need not bother about word order in subordinate clauses yet.

Many foreigners find difficulty with English auxiliary verbs, but there is no complication. The auxiliary comes before the main verb, whether expressing tense or mood. When there are two auxiliaries the one expressing tense or mood comes before the one expressing completion:

I shall go.
I have gone.
I had gone.

I should go.
(If) I were to go.
I shall have gone.
I should have gone.
(If) I were to have gone.

The same order holds in the passive voice; it is only necessary to substitute "be," "been" for "go," "gone" and add the required participle:

I shall be amused. I should be amused. I shall have been amused

and so on. Now if we substitute the present participle active for the past participle passive we get the whole range of continuative tenses:

I shall be going. I should be going. I shall have been going.

It is possible to form these continuative tenses in the passive. A convict might conceivably say:

By next Christmas I shall have been being punished for twenty years.

But even English must draw the line somewhere; such expressions [illegible] rarely used, and are only [illegible] to show how the same word order persists.

When two objects are required, or an object with a predicative attribute or complement, the word most intimately connected with the verb comes next to the verb, since the complementary element can only make sense (to the English ear (when the principal element has already been mentioned:

J. E. T. ROGERS

They thought him suitable and elected him secretary.

An indirect object, however, may come before or after the direct object—before it if it is used without a preposition, after it if it is used with one:

Uncle gave me sixpence.
Uncle gave a penny to my friend and sixpence to me.

The use of the prepositional phrase [illegible] more attention to the indirect object, makes it seem less a part of the verbal idea and more like an added idea modifying the verb; the direct object is now felt to be the word most intimately connected with the verb, and consequently the word order is patterned on such sentences as:

Uncle tied the pony to the gate,

which are considered in our next section.

From the point of view of word order a complement need not be differentiated from an object, as appears from the example with which the previous section opened. The distinction, however, becomes valid in the case of a compound complement which word order distinguishes from a compound object (object plus predicative attribute):

He seems a good gardener.
We consider our gardener very good.

This placing of the attribute is considered here rather than in the next section since it is bound up with the verb-object or verb-complement relationship.

Attributes

This is merely another term for qualifying, or modifying, or limiting words and phrases, and with their introduction word order becomes increasingly a matter of ear. In some languages we could say:

The over the hillside bounding man shot the with the light blinded rabbit.

In English it is quite contrary to "logical" word order. To make it intelligible it would require a cadence, that is, a combination of accent, tone, speed and pause that is quite foreign to the English tongue. What, then, can we say?

First, we cannot separate "the" from "man" or "rabbit" by a phrase, though we can by an adjective, or by a list of adjectives (including a present or past participle used adjectivally rather than verbally). The cadence in this case becomes cumulative; the ear is led naturally from "the" to "man" or "rabbit," thus:

The tall man. The tall, gaunt man. The tall, gaunt, bounding man. The little rabbit. The little quivering rabbit. The little, quivering, frightened, blinded rabbit.

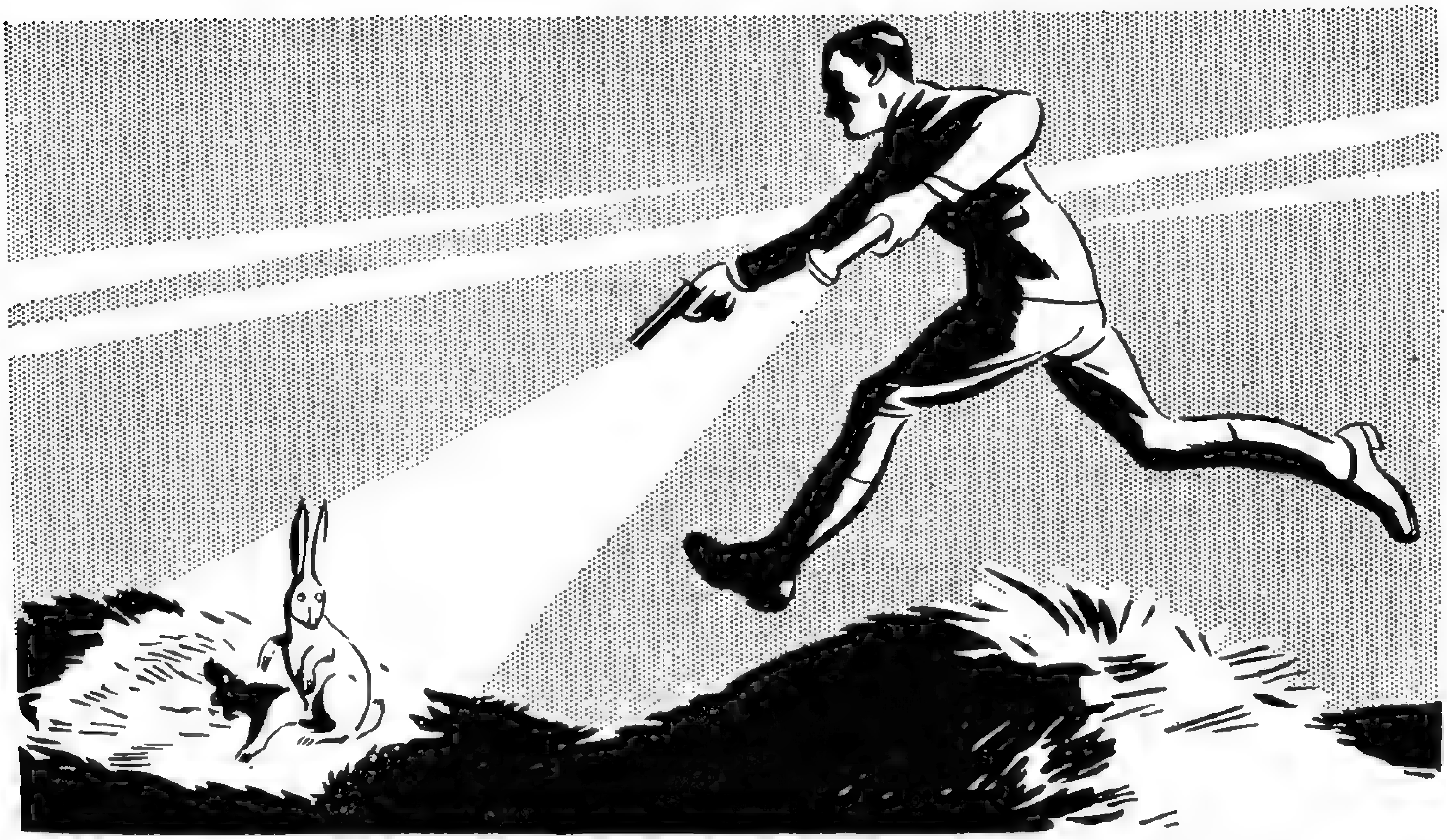
And so on. If we must keep the participial phrases they must come before "the" in each case or, alternatively, we must change the natural order and put them after "man" and "rabbit." The first solution is preferable in the case of "man" since there is no reason for changing the natural order, but it is not practicable in the case of "rabbit" since an object is too closely associated with its verb to allow a whole phrase to intervene, unless the phrase itself is very closely associated with the verb.

Secondly, the adverbial phrases "over the hillside" and "with the light" are out of place with reference to "bounding" and "blinded." The natural order requires the action to be expressed first, and then its modification as to place or means. This applies to participles no less than to main verbs, and in this case there is no reason for making a shift in the logical order, hence the sentence must read in one of two ways:

Bounding over the hillside the man shot the rabbit blinded with the light.

The man, bounding over the hillside, shot the rabbit blinded with the light.

The first version is preferable; both its sense and its cadence are more immediate to the actual incident, because it



Bounding over the hillside the man shot the rabbit blinded with the light.

avoids the awkward parenthesis between "man" and "shot," and brings subject, verb and object into a closer relationship. We have to give phonetic expression (indicated by the commas) to this parenthesis in the second version, otherwise we change the meaning entirely. If we omit the pause before and after the phrase, shift the accentuation from "bounding" to "hillside," and give the whole a rising instead of a falling intonation, we at once imply that there were several men present, and of all these men it was the one bounding over the hillside who shot the rabbit.

This would be the natural intonation and meaning of an attributive phrase in this position in the sentence. Shifting adjectival attributes from their natural order before their noun tends to shift their meaning from the informative to the determinative, unless phonetic compensation is made to restore the original meaning (or unless the new arrangement is so designed as to give some new emotional value, as we shall see later). Hence the awkwardness of the second version.

But the first version is still not ideal; the phrase "blinded with the light" takes us back in time before the shooting, which is awkward. We may overcome this by transferring as much of the idea as possible to its logical position:

> *Focusing his torch and bounding over the hillside the man shot the blinded rabbit.*

Assuming there is something in the context about the method of dazzling rabbits with a bright electric torch, the word "blinded" should be clear. It is at any rate vivid, and there is a certain immediacy about the forward movement of the sentence with a "bite" at the end of it. While not being a model sentence —nothing is more cramping in syntax than "model" sentences—it shows how a foreign jumble of words may be reduced to order.

When we turn to adjectival phrases that do not make use of participles the case is similar. Consider the sentences:

> (*a*) In new uniforms the men cut a splendid figure.

(*b*) The man in new uniform is my cousin.

(*c*) The men, in new uniforms, cut a splendid figure.

(*d*) They faced the enemy in new uniforms.

(*e*) I like men in new uniforms.

(*f*) They put into new uniforms the men who had just escaped.

(*g*) They cut a splendid figure in new uniforms.

Now consider the implications. Probably (*a*) means "The men all had on new uniforms and looked splendid." I say "probably," because given a certain context and a certain tone of voice it might mean "In *new* uniforms the men looked fine, I admit, but in *old* ones it was a very different story." The student will see that in this case the phrase "in new uniforms" is really adverbial, not adjectival, and really means "when" or "provided" they were in new uniforms. As phrases of this sort are dealt with later we may omit this interpretation for the time being, and note that this is the natural position for an adjectival phrase, as we have seen it is for a participial phrase, which is *informative*, that is, which calls attention to certain attributes of the person or thing in question.

In (*b*) the position of this phrase after the noun implies "You have already noticed the new uniform of one of these men; well, that man is my cousin." The meaning of the phrase is no longer *informative* but *determinative*—provided the correct rising intonation is used, as already indicated in the parallel case of participial phrases. In (*c*) the word order of (*b*) is used with the meaning of (*a*), the implication being "The men—by the way, they were wearing new uniforms—looked fine." In writing, the commas differentiate (*c*) from (*b*); in speech, the accent, pauses and intonation, as previously pointed out.

It should be noticed that these observations hold good only when the noun concerned is the subject of a sentence. When there is no predication following the noun, we cannot place an adjectival phrase before it. This is a curious fact. We cannot entitle a book, for instance, "In Uniform the Men" or "In Uniform Men" (unless this were the first half of a well-known quotation or saying, in which case the predicate would be implied). Perhaps the reason is phonetic; the cadence suggests too strongly to the Englishman that something else is going to follow. If it is not, he uses a single adjective or participle, "The Uniformed Men." Again, curiously enough, he cannot under normal conditions put this single adjective after the noun, even if he wishes to do so in order to imply a determinative instead of informative meaning, for this is the "unnatural" position for simple adjectives and would give some special emotional or stylistic implication (as we shall see later). But in such a case he can, and does, use an adjectival phrase; he says "Men in Uniform."

The famous German film could thus have been entitled in English either "Uniformed Girls" or "Girls in Uniform." The first means "the girls in this story wear uniforms." The man in the street is apt to retort: "So do lots of others; what of it?" The second means "this story is about girls in uniform *as against all others*; you know all about the girls who *don't* wear uniform; you are always hearing about them; we are going to tell you about those who *do*; it is something rather special, and may interest you as a father in determining to which class your girl shall belong." It does not need a profound knowledge of showmanship to decide on the correct word order in this context.

FURTHER EXAMPLES

To return to our examples. The next three are concerned with phrases applied to the object. Example (*d*) is equivocal, and in two ways. We do not know whether the phrase refers to the subject or object—cf. (*g*); in view of its position we feel it should belong to the object, but in sense it could equally well belong to the subject. In its context the sentence might be clear, but as it stands it is impossible. Secondly, even if we assume the phrase qualifies the object, we cannot tell (except by context) whether it is determinative or informative. Are we, as a matter of interest, to picture the enemy wearing new uniforms, or are there two enemies, one wearing old and one new uniforms, of which "they" chose the latter to "face"? Whereas the first doubt can be avoided, this second one cannot, since in general we cannot break the verb-object liaison with an adjectival phrase. When we try to do so, we get some such result as (*f*). Example (*e*) avoids the first difficulty, since the phrase can only refer to the object, but whether it is informative or determinative is not and cannot be shown by word order; the phrase would occupy the same position in the sentence in either case. But phonetic cadence can distinguish three meanings, two informative and one determinative.

"A" says: "I'm bored with this parade." "B" retorts: "I'm not; I like men in new uniforms." He accents "like" and the falling intonation that properly belongs to "men" he distributes over the following phrase, holding object and qualification in one cadence. He means he likes the whole effect, which consists of men plus new uniforms.

SIR RICHARD PAGET
The famous phonetician.

"For him language consists fundamentally of gesture—the gesture of our speech organs (as they have now become); the sound is incidental, being merely the result of breathing while we are making a certain "gesture"; but as these inner "gestures" have come to be communicated by their secondary quality of sound, we have come to regard the sound as though it were the symbol."

But if the parade is badly turned out, we can imagine "A" saying: "I'm bored with this parade. I like men in new uniforms." He accents "like," cadencing "men" with it, probably makes a very slight pause, followed up with strong accents on "new" and the first syllable of "uniform," at the same time keeping up the intonation on these syllables to the pitch of "like." He means he likes men *to be* in new uniforms. Grammatically the phrase is not an attribute of the object but one predicated of the object; logically it is still informative. The object of the man's liking is not so much the visual effect in this case as the efficiency involved; he informs us of one of the contributory elements of that efficiency.

But if "A" asks: "Do you like parades?" and "B" replies: "I like men in new uniforms," with an upward glide in the intonation of the last syllable of "uniforms," "B" means there are parades and parades, and he is not going to commit himself; he likes the sort of parade in which men are smartly turned out, but not the other sort; from this "A" can determine for himself whether he likes parades in general, and this one in particular, or not.

These distinctions would be purely academic if they did not affect word order and cadence. As it is, they are matters of everyday occurrence. Asked whether you are enjoying your tea, you say: "Yes, I *like* strong tea" (your tea is strong and I like it); or how you like your tea, you say: "I like it *strong*" (I like it *to be* strong); or whether you like tea, you say: "I like *strong* tea" (so be a tactful hostess, put away the Lapsang and bring out the Darjeeling).

If it were not for the relative clause, example (*f*) would read: "They put the men into new uniforms." But if we wish to put in the relative clause, it must come after "men," in which case "into new uniforms" appears to go with "escaped," which is absurd. The only other place for the phrase is after the verb; we have said above that an object cannot be separated from its verb by a phrase unless this phrase is very closely connected with the verb. In this example the phrase is so connected, hence the sentence stands.

The student may object that "into new uniforms" is not an adjectival phrase but an adverbial one, and hence not under consideration at present. As the question does not affect syntax, pronunciation, or the meaning (in any valid way), it is purely academic; but perhaps it is worth pointing out that here the word "put" is used not literally but in a sense of pure causation, somewhat as in the colloquial "he put me right." The authorities ordered, or caused, the men to put themselves into new uniforms. Hence "into new uniforms" may be regarded as a predicative attribute of the type we have already examined. As such it is closely enough connected with the verb to come between the verb and its object when there is, as in this case, good reason. But it would be quite impossible to say "They put into new uniforms the men." This shape is only made possible by the continuing cadence of the relative clause.

Example (*g*) is equivocal, like (*d*), since it may be debated whether the attributive phrase goes with the object or subject—or even with the verb. Yet the sense is just as clear as it is in (*e*), though of course for a very different reason. In (*e*) there is no ambiguity, in (*g*) the ambiguity does not make any difference. To "cut a good figure" is to present or make a good show, which is similar in sense if not in form to such phrases as "run a race," i.e. the object is "cognate" with the verb. Consequently it makes little if any difference whether an attribute is grammatically related to the object or verb element in the phrase. Also, in a sense, the subject is cognate with the object, since "they" do not merely *make* the show, but *are* the show. "They" are in new uniforms, so is the "figure" which they cut, so is the "action" of "cutting."

This example, in particular, shows how completely fatuous grammatical distinctions can become when concepts proper to highly inflected languages are applied to one that has achieved a new "logic" based on juxtaposition of words, transmutation of the parts of speech, elimination of inflections, and phonetic immediacy.

Before passing on it should be noticed

that nouns may stand in an "objective" relationship to prepositions no less than to verbs; in this case also they require any attributive phrases to come after them (whether informative or determinative), since they are felt to be too closely related to their preposition to justify a long separation:

Along the northern wall.
Along the wall on the north side.

The positioning of adverbs and adverbial phrases appears at first sight more varied and more complicated than that of adjectives, but if we adopt the categories indicated by word order instead of those of the old school of "logical" grammarians we shall find that the major difficulties resolve themselves. Consider the following sentence:

One of our boys cut himself

and how it may be modified by such adverbs or adverbial phrases as the following:

I (*a*)
curiously enough
incidentally
as a matter of fact
unfortunately *
stupidly *
I (*b*)
owing to the blackout
for no apparent reason
as a result of this
in spite of his skill
last night
in the workshop
in the dark
II
accidentally *
deliberately *
unfortunately *
stupidly *
immediately
III (*a*)
1. very badly
accidentally *
deliberately *
unfortunately *
stupidly *
immediately
2. on the hand
3. with a chisel
III (*b*)
Repeat group I (*b*) with no change of meaning.
III (*c*)
with no effect
without result
with dire consequences

Remember we are considering the positions of these adverbs when they are used to modify the verb, not each other or parts of each other. Also, as before, if a word order is used that necessitates the natural cadence of the sentence being broken with a phonetic parenthesis in order to preserve the required sense, we consider such an order unnatural. Whether it is bad or not we shall consider later. Adverbs that are equally natural in one position as in another are repeated in the groups concerned; if the change of position involves a change of meaning, the adverb is marked with an asterisk.

If the student will now read the sample sentence with each of the adverbs and adverbial phrases added in turn at the end, he will see that he can make some two dozen perfectly good sentences. We may say then that the natural position of an adverb or adverbial phrase, when there is only one to be considered, is after the object.

But when two or more adverbs are added to the sentence the student will soon find complications. He cannot say:

One of our boys cut himself owing to the blackout accidentally with a chisel on the hand very badly.

But he can say:

> *One of our boys cut himself very badly on the hand with a chisel owing to the blackout.*

"Accidentally" can still be worked in by saying "accidentally and very badly." The use of "and" shows that these two adverbs are of a similar type requiring the same position: one does not merely *follow* the other. Although all these adverbs modify the verb, not each other, they nevertheless require a certain order *in relation to each other.*

Now let the student repeat the sentence to himself trying all these adverbs in each of the other possible positions in the sentence: before the subject, between subject and verb, between verb and object. He will find that whereas some of the adverbs have to remain where he tried them first, i.e. after the object, others may move up to the first position, others to the second; some may occupy more than one position quite naturally and with no change of meaning, others with change of meaning. He cannot say, for instance:

> *One of our boys very badly cut himself;*
> *on the hand cut himself;*
> *with a chisel cut himself;*

but he can say: *One of our boys immediately cut himself.*

This implies some such sentence as "The lights failed in the workshop" immediately preceding. He cannot say: *One of our boys for no apparent reason cut himself,* unless he makes the adverbial phrase felt phonetically as a parenthesis and consequently understood logically as an afterthought. While not being bad English, it is somewhat untidy, and is better ruled out of the basic word order we are attempting to discover. But the student can say with no difference of meaning:

> For no apparent reason one of our boys cut himself.
>
> One of our boys cut himself for no apparent reason.

The difference is one of emphasis, but as this emphasis is determined by the logical requirements of the context (not by the state of mind of the speaker) we are considering it here rather than in the next section. The first sentence answers the implied question "What happened?" with the emphasis on "cut"; the second "Why did it happen?" with the emphasis on the adverbial phrase. Similarly with "immediately" placed between subject and verb (emphasis on the verb) or after the object (emphasis on the adverb).

If the student will now tabulate his results, avoiding (*a*) positions where adverbs begin to modify each other instead of the verb, (*b*) positions where the parenthetical "afterthought" cadence is necessitated, (*c*) positions determined by emotional factors, he will get some such grouping as the one given above. The Roman figures represent the main positions before the subject, between subject and verb, and after the object, respectively. The letters denote the positions of the groups, relative to each other, within the main positions relative to the sentence. Within each group the order is immaterial on general grounds, except where noted by the numbers in group III*a*, and providing it is not such as to subordinate the phrase concerned to another phrase instead of to the main verb. We now see how it is possible to have such a sentence as the following (with over two dozen words of adverbial modification to half a dozen of subject, verb, and object):

I*a*	I*b*
Unfortunately	*in the workshop*

Ib
last night in spite of his skill one
II
of our boys accidentally cut him-
IIIa, 1 IIIa, 2 IIIa, 3
self very badly on the hand with
IIIb
a chisel owing to the blackout
IIIc
with dire consequences.

Considering the sentence in detail we notice:

1. The cadence is continuative and sequential throughout, not disruptive and parenthetical.

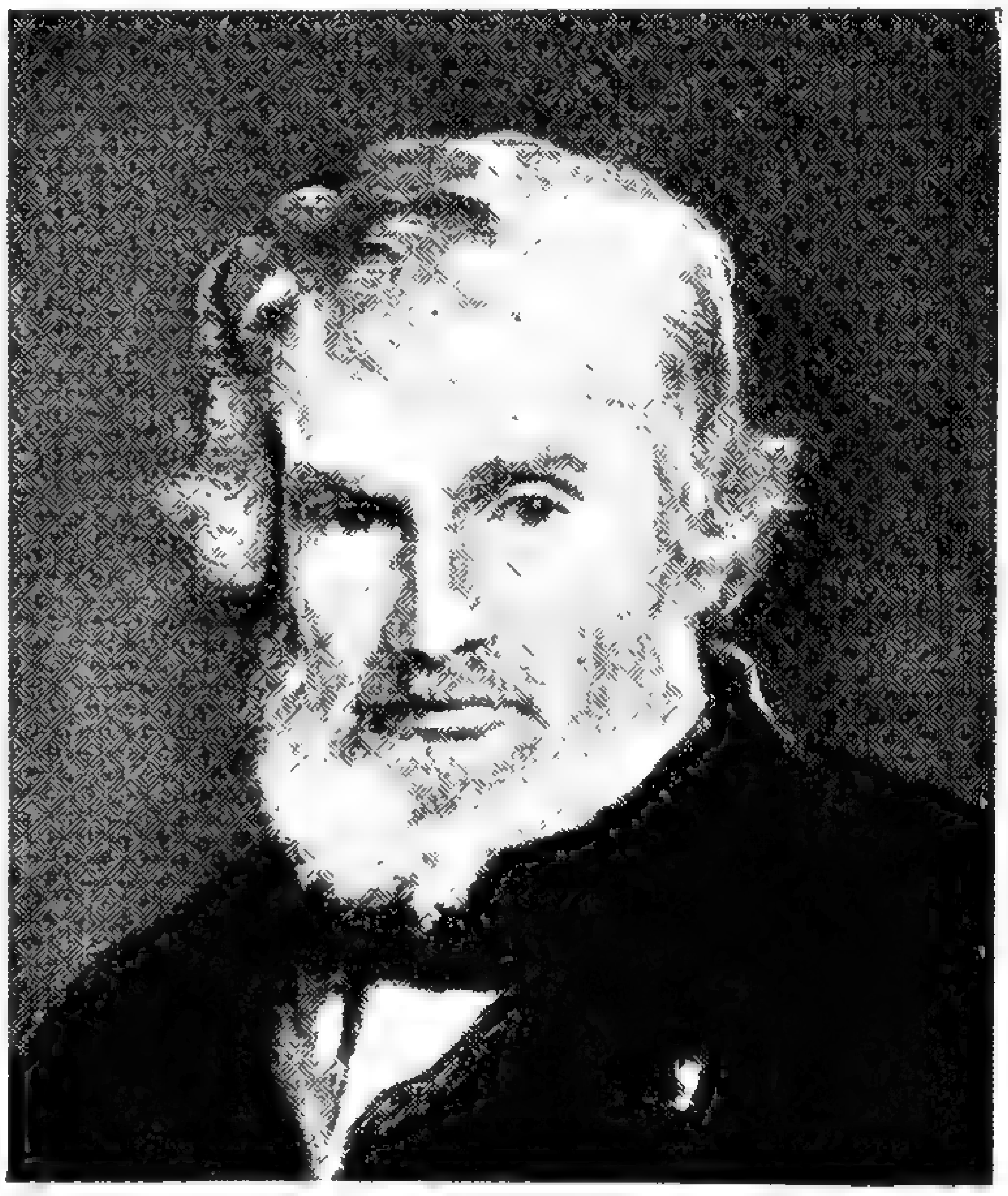
2. If we change the positions of the sub-groups we either (*a*) keep the cadence and change the sense, or (*b*) keep the sense and make a parenthetic cadence, or (*c*) keep the sense and make a disruptive cadence, or (*d*) while keeping sense and cadence make the displaced adverb appear rather as an afterthought.

3. In spite of the number of adverbs no conjunctions are needed, since the adverbs are all sufficiently different and non-competitive even within the same sub-groups, but if we added very similar adverbs to any group, conjunctions would be needed to establish their connections: "in the workshop after your departure but before my arrival," "quickly, quietly, and very badly," and so on.

4. If we change the main groups we get similar results to (*a*), (*b*), (*c*), and (*d*) in note 2 above, with the additional possibilities of making a sentence that is either (*e*) impossible, or (*f*) of a strong emotional or stylistic quality outside of our immediate consideration, or (*g*) in the case of I*b* and III*b* (which are identical groups) a matter of taste and convenience varying according to the individual sentence concerned.

5. Within each group the order is immaterial on general grounds provided it does not subordinate the phrase concerned to another phrase instead of to the main verb—except in group III*a*, where order within the group can be differentiated.

In illustration of notes 2, 4, and 5 we may make the following rearrangements of the sentence:



THOMAS CARLYLE
"In my opinion the best grammarians of the traditional type have been the worst writers and the best writers the worst grammarians."

2. (*a*) *In the workshop, unfortunately one of our boys, etc.*

Last night unfortunately one of our boys, etc.

These sentences imply that it was unfortunate the boy cut himself in the workshop, or last night, but that it would not have been unfortunate if he had done so somewhere else or at some other time. This is not the meaning of the original sentence; the changed order makes "unfortunately" modify the adverbial phrase immediately preceding, without any serious change in the cadence, however, though there is a slight pause after "unfortunately," indicated in some writers by a comma, and a slight difference in intonation.

(*b*) *In the workshop last night, unfortunately, one of our boys, etc.*

The original meaning is now restored, but "unfortunately" has the parenthetic instead of the continuative cadence, with a strong pause before and after. In shorter sentences this might have the effect of making "unfortunately" appear an afterthought, but in somewhat unwieldy sentences, like our example, this "hold up" of the general cadence may be regarded as a welcome respite.

(*c*) *Last night, unfortunately one of our boys, etc.*

Here the original meaning of "unfortunately" is kept with the same cadence (from this point on) as in the original sentence, but a very strong pause is necessary before it, in order to make quite sure it does not refer to "last night." This pause leaves "last night" hanging in the air, and definitely disrupts the cadence of the sentence as a whole.

(*d*) . . . *cut himself owing to the blackout with a chisel.*
. . . *cut himself with dire consequences on the hand.*
. . . *cut himself owing to the blackout very badly.*

The displaced phrase is felt so much as an afterthought that an English reader would probably break the continuative cadence in favour of the parenthetic, even although there are no commas placed before and after "owing to the blackout" and "with dire consequences."

3. (*a*) . . . *one of our boys unfortunately cut himself, etc.*
. . . *one of our boys cut himself unfortunately and very badly, etc.*

In the original sentence it was unfortunate for the speaker (the boy was unable to play cricket for us the next day, so we lost the match); in the first sentence above it was unfortunate for the boy (he missed his birthday party that night); in the second sentence above it was an unfortunate cut (it was on the left hand, so the boy still had to attend the examination he had wanted to miss, whereas a cut on the right hand would have been most fortunate and well worth the pain). Note that the cadence is continuative.

(*b*) . . . *of our boys, owing to the blackout, accidentally, etc.*
. . . *one of our boys, unfortunately, cut himself, etc.*

As in 2 (*b*) the parenthetic cadence preserves the original sense, and may in an unwieldy sentence give a welcome respite, but in general this break between subject and verb is felt to be awkward. Note that it is virtually impossible to place I*a* in position III, without changing the sense, for in this position even a parenthetic cadence will not prevent it from being referred to the adverbial phrase immediately next to itself; it is just possible to place it between the object and III*a*, 1 and still preserve the sense; this position would seem much more natural if there were no other adverbs preceding the predicate.

> (*d*) . . . *one of our boys accidentally, owing to the blackout, cut himself, etc.*

In this case it is the displacing phrase that is felt as an afterthought, just remembered and hence hurriedly jammed into the sentence before the speaker forgets. The disruption of both sense and cadence is considerable; a word order to be avoided.

> (*e*) *Accidentally one of our boys very badly cut himself unfortunately.*

A completely impossible sentence.

> (*f*) *Unfortunately in the workshop last night owing to the blackout and in spite of his skill one of our boys accidentally cut himself very badly on the hand with a chisel with dire consequences.*
>
> (*g*) *Unfortunately owing to the blackout one of our boys accidentally cut himself very badly on the hand with a chisel in the workshop last night in spite of his skill and with dire consequences.*

The interchangeability of I*b* and III*b* provides a very sensitive and flexible means of controlling the nuances of a sentence. If the beginning is overweighted, I*b* may be shifted up to restore the balance, and vice versa; if III*c* seems too far away from the verb, the distance may be shortened, and so on.

So far we have considered only one of the words which may be used equally naturally in more than one position, but with a different meaning. In the case of II and III*a* it has been shown that the difference may be one merely of emphasis according to the logical demands of the context, but where the words are asterisked there may also be a slight difference of sense. The reason is that when the adverb comes before the verb it tends to have some reference to the subject, not only to the verb.

It would make an Englishman smile to say "*I accidentally cut his head off*," for in this position the word implies that the accident is due in some measure to the state of mind of "me"—my carelessness, lack of co-ordination, and so on. It would need an extraordinary degree of carelessness to "accidentally" cut someone's head off! But in position III the word tends to imply "in an accident" or "as the result of an accident," such accident being outside of my control and nothing to do with my state of mind. Hence I may say "*I cut his head off accidentally*" (e.g. in a motor accident) without raising a smile.

So with "deliberately"; before the verb it tends to refer to the deliberate intention of the subject; after the verb to the deliberate manner of the action. I might, in fact, deliberately do something accidentally (of set purpose stage an accident), or accidentally do something deliberately (take extreme care over some work which should have been dashed off hurriedly, because I had "accidentally" failed to notice it was needed urgently and that carefulness was not necessary).

Like "unfortunately," "stupidly" may be used in any of the three positions. In position I it implies a judgment of the speaker on the whole situation, in position II it implies that the person referred to by the subject is stupid in doing the particular thing referred to by the predicate, in position III it implies that the action is carried out in a stupid manner. "*Stupidly he bandaged himself*" (he should have let someone else do it); "*He stupidly bandaged himself*" (he did the bandaging very well, but should have washed the wound first); "*He bandaged himself stupidly*" (it was all right doing it himself because there was nobody else, and it was quite correct to put the bandage on then, but he did it in quite the wrong manner).

In order to apply these principles it is necessary to discover what determines the group to which an adverb or adverbial phrase belongs. The traditional distinction between adverbs of time, place, manner, etc., does not help, for we find adverbs of time in three different groups, adverbs of place in two different groups, while the others seem to be scattered about in the most haphazard manner. We need a different point of view.

"On his finger" tells us *precisely* and *intimately* of the whereabouts of the cutting struck, while "in the workshop" tells us only *vaguely* and *incidentally:* the boy is in the workshop, hence the action predicated about him must be there too. The first is a true adverb of place, the second might be called an adverb of location.

"Quickly" expresses time during which, "last night" time at which. The first is precise and intimate; the second comparatively vague and incidental.

Similarly adverbs expressing the actual manner in which the action is carried out are more precise and intimate to the verb than those involving the mentality of the person referred to by the subject, and these again are more so than those involving the mentality of the speaker. Adverbs expressing instrument or means refer specifically to the verb, not to the subject or speaker; they belong to the first more intimate class.

Adverbs expressing cause, reason, purpose, concession, circumstance, do not refer so specifically to the verb as such: they are involved in the whole subject-verb relationship. They tell us of the whole situation of which someone-doing-something or someone-being-something forms the nucleus. They are at about the same remove from the verb as such, as the adverbs of location referred to above.

At a further remove are adverbs expressing consequence, since they do not tell us about the present nucleus and its involvements so much as forecast a further nucleus and further involvements. At a somewhat similar remove are adverbs expressing the truth, strangeness, or credibility (in the opinion of the speaker) of the subject-verb nucleus, but these are prefatory whereas the former are conclusive.

These considerations give us our main groups and our sub-groups for the positions of adverbs relative to the sentence and relative to each other:

I (*a*) Expressing the attitude of the speaker, or perhaps more accurately the attempt of the speaker to arouse a certain attitude (interest, conviction, etc.), in the listener.

(*b*) Expressing the situation in which the subject-verb relationship comes into being.

SUBJECT

II Expressing pure verbal qualities (duration, manner) especially if they involve the subject.

VERB—OBJECT

III (*a*) Expressing pure verbal qualities (duration, manner) especially if they involve the object (hence place, means). Order tends to be preserved within the group, since degrees of immediacy to the verb can be felt in these qualities:

1. Duration, manner.
2. Place.
3. Means.

(*b*) Expressing the situation in which the subject-verb relationship comes into being.

(*c*) Expressing consequence of subject-verb relationship.

Adverbs of negation are not included above; along with certain adverbs of degree they come between the auxiliary and the main verb, e.g. "I shall not go," "I have not come," "I should not have gone," etc. If there is no auxiliary in the positive statement, the emphatic auxiliary "do" has to be supplied in the negative statement, thus: "I recognised you," "I did not recognise you"; otherwise adverbs of degree take up the same position as the negative: "I shall hardly recognise you," "I have barely known you," "I had just seen you."

Any departure from this order is either poetical, "I love you not"; or an afterthought, "I recognised you—just"; or a change in sense, "I saw you just five years ago" (where "just" modifies the adverbial phrase "five years ago," not the verb "saw"); or a change in emphasis, "I had spoken not two words" (where "not" modifies "two").

The one important exception is that the verb "to be" does not make use of the auxiliary "do"; thus we often need to use the negative with the simple verb, in which case it comes after the verb: "I have not been well," but "I am not well." Sometimes the verb "to do" appears exceptional. In answer to the question, "Do you sing?" we may reply, "I do not." But we cannot say, "I do not this"; we have to say, "I do not do this." Obviously in the first case "do" is still felt as an auxiliary, the main verb being implied by the context.

In order not to overcomplicate the main principles, adverbs expressing number, material, definition, etc., have also been omitted from the grouping. It would be good practice for the student to study such sentences as the following in the light of what has been said:

> *From one point of view you have definitely interested me many times in politics* (or: *you have many times definitely interested me in politics*).

When adverbs are required to modify adjectives or other adverbs, the problem is happily quite simple. In general the order is, modifying adverb of degree: adjective or adverb to be modified: modifying adverb other than ones of degree. For example:

> Somewhat muddles expression.
> Very tired of work.
> Too long in the legs.
> Rather good at games.

Some adverbial phrases come on the borderline:

> You are in no way right.
> You are right in no way.

But compared with "in your conclusions," "in no way" is felt to express degree rather than manner, hence we should probably say:

> *You are right in your facts, but in no way right in your conclusions.*

The order of attributive words and phrases has been dealt with at such length because it is one of the most fundamental and most difficult things in English syntax. The remaining points can be dealt with very briefly.

Questions and Commands. A statement can be turned into a question phonetically by giving it a rising instead of a falling intonation, or grammatically by placing the subject between the auxiliary and the main verb, if necessary an auxiliary being supplied for the purpose. There is a slight distinction of meaning between the two. "You sing?" suits the occasion when I actually hear you singing to yourself, so that I really know you sing, but ask for confirmation or fuller details (implying "do you sing seriously or professionally?"). "Do you sing?" asked for information, the speaker having no ideas one way or the other. Note that the second question still has the rising intonation, although logically it is unnecessary.

If there is a negative it comes between the subject and main verb, unless a contraction is used, in which case of course it is joined to the auxiliary: "Do you not sing?" or "Don't you sing?" The latter is more colloquial. In the phonetic question the word order is the same as in a statement: "You do not dance?" or "You don't dance?" (implying that I see you are not dancing, but should like you to tell me why and perhaps change your mind).

In commands the subject is usually omitted, since the person addressed is usually clearly indicated by the context, or by the attitude and looks of the speaker, while his tone of voice shows that he is issuing an order, not making a statement or asking a question. If the subject is expressed it may come either before or after the predicate, but not between the verb and object (if any). In curt commands no words (except the subject if expressed) come before the verb, whereas in polite or explicit directions they may:

> Fall out!
> Pull, now, all of you.
> All of you, pull now.
> Number thirteen, fall out!
> Come here, you.
> Now with your left hand pull the thread through the needle, and with your right lower the lever.

In negative commands the auxiliary, negative, and verb stand in the same order as in a statement. Note that in this case the verb "to be" requires the emphatic auxiliary, whereas in statements it does not:

> Don't (or do not) be a fool.
> Don't (or do not) pull.

The student will have noticed that where the subject (or apparent subject) of a command is expressed, it is separated from the verb by a comma, which represents a pause and a marked change of cadence. It is more accurate to regard "you" or "number thirteen" in these examples as exclamations designed to attract the attention of the person addressed, the subject not being expressed grammatically. Some modern grammarians consider that in commands the tone of voice of the speaker is the "subject."

Exclamations. Strong emotions of surprise, admiration, anger, etc., are expressed naturally either by tone of voice alone, or by a combination of tone of voice and change of word order:

> Really!
> It's a rabbit!
> How fine your rabbit is!
> What a fine rabbit it is!
> What a fine rabbit you have!

The change in word order consists in bringing the complement or object before the subject.

Psychological or Stylistic Word Order

The variations that may be played on the natural or logical word order in English so as to express the finer shades of meaning, subtleties of emotion, and pure beauties of language, are innumerable. Here it is only possible to give one or two examples from English writers to indicate the lines along which the student may carry out his own observations.

Subject-verb-object. Here are three examples of displacement of complement, object, and subject respectively, taken haphazard from sixteenth-, seventeenth-, and twentieth-century writers:

> And time it is that some men write...
> LYLY.

> Unerring Nature, still divinely bright,
> One clear, unchanged, and universal light,
> Life, force, and beauty, must to all impart,
> At once the source, and end, and test of Art.
> DRYDEN.

> Here was the second city of the world. . . . Here lived that great merchant aristocracy. . . . Here stood and functioned that famous polity. . . .
> BELLOC.

In the first example the inverted position of "time" gives emphasis, and is to be heard commonly to-day under emotional stress:

> It is time you went, my dear.
> Time it is you stopped wasting money, you spendthrift!

In the second example we must remember that Dryden was a sufficiently great writer not to make important shifts in word order merely for greater ease in arranging his rhymes. The shift of the indirect object "to all" from its natural position after the main verb to its present position between the main verb and the auxiliary, is probably for this reason alone, but not so the important bringing of the direct object, "life, force, and beauty," between the subject and the verb, nor the holding up of the last line (which like the second is in apposition with the subject) till after the verb. Dryden has used this means of building a picture that is illustrated on page 66:

In the first sentence of the above paragraph (*subject-verb-object*) I have used the same inversion of the subject that Belloc uses in the third example. The adverb "here" would be too emphatic if placed in its normal position, "three examples are here"; the emphasis is required on "three examples," hence the inversion. In Belloc's case, however, it is not a question of mere emphasis, but of expressing the sombre emotion of viewing the empty spaces where once stood the city of Carthage. Quite unintentionally, being myself influenced by the same emotion on calling the passage to mind, I have just used the same word order!

Attributive words and phrases. Completing the third of Belloc's sentences, we see a further reason for the inversion:

> Here stood and functioned that famous polity which Aristotle admired as the best he knew; solid, square, free from turmoil; contemptuously certain of mastery by sea, apparently immune from disaster, and taking its own good fortune for granted.

The adjectives and adjectival phrases are twice displaced: first, from before the subject to after it; second, together with the subject from before to after the verb, thus arriving at the end of the sentence. The two previous inversions, "Here was . . ." and "Here lived . . ." are followed up by the author in the same way. Three times over, the cadence of the sentence is built up to its climax not through the predicate, but through the attributes of the subject; this basic pattern (filled out, of course, with the right words) makes the picture of the city's former greatness a vivid reality instead of a commonplace. The author can now continue in everyday English, and obtain a further emotional effect (of sheer blankness) by the force of the contrasting word patterns: "It has gone altogether. No man to-day can even muse within its ruins. . . ."

Nature (which is) one	CLEAR		UNCHANGED	and	UNIVERSAL	light
must impart to all	LIFE		FORCE	and	BEAUTY	
(for she is) at once the	SOURCE	and	END	and	TEST	of art

If you read the sentence in the normal way you get the logical meaning; if you read it down (I refer to the words in capital letters) you get the emotional suggestion: Nature is the clear source of life, the "end" that gives unchanged force, the universal test of beauty. What can be only clumsily achieved by print Dryden achieves neatly by a poetic use of syntax.

For greater clarity the adverbial displacements in the examples that follow are italicised:

> He who has time and tranquillity can *by reading this book* live again the wonderful events which the great Newton experienced in his young days.
>
> ALBERT EINSTEIN.

> And if natural philosophy in all its parts, *by pursuing this method*, shall at length be perfected, the bounds of moral philosophy will be also enlarged.
>
> ISAAC NEWTON.

> Though *with my naked eye* I could not discern above eight or nine of these rings, yet *by viewing them through a prism* I have seen a far greater multitude. . . .
>
> ISAAC NEWTON.

> I have marvelled often enough how the thing could *physically* be done.
>
> BELLOC.

A savage race *by shipwrecks* fed.
SWIFT.

'Tis hard to say if greater want of skill
Appear *in writing* or *in judgment* ill;
But of the two less dangerous is th' offence
To tire our patience than mislead our sense.
POPE.

In the quotation from Einstein the adverbial phrase cannot come immediately after the object owing to the relative clause, "which . . . days"; placed after this clause it would be too far away from its verb "live" for either right emphasis or right sense (since it might refer to "experienced"); nor can it come between the verb and object without making a very awkward parenthesis, nor between the subject and verb (where there is already a relative clause). Though a phrase belonging to group III, it could for these reasons come at the beginning of the sentence, and would have a more natural cadence there than in its present position. But it would for that very reason be less emphatic than where the author has put it—in the one remaining position between auxiliary and main verb. Note that a short adverb of group III (*a*) such as "again," can come between verb and object when the object is a noun, not a pronoun; but we should have to say, "live them again," not "live again them."

In the first quotation from Newton the pattern of the sentence is "natural philosophy—perfected: moral philosophy—enlarged." The colon indicates the point of balance of the sentence. To blur this point with an adverbial phrase following "perfected" would destroy the nicety of the balance. Note the position of "at length"; short adverbial phrases of group III (*a*) may quite naturally occupy this place

In the second example from Newton, there is an opposition between "I could not discern" and "I have seen," expressed by "though" and "yet," but due to "with my naked eye" and "by viewing them. . . ." Great clarity and emphasis are gained by placing the words whose sense gives the basis of the opposition next to the words actually expressing the opposition.

In Belloc's sentence "physically" is not an adverb of manner, but of attitude or point of view; the meaning is, "how, judging from a physical point of view, it could be done." Thus an adverb of the most remote group is placed in the position usually reserved for the most intimate. The result is interesting; we still cannot refer "physically" to "be done," but we can refer it to "could"; since "could" expressed possibility, we get a very vivid sense of "physical possibility" as the object of the author's wonder.

The next example shows us a typical "poetical" inversion; it is somewhat more vivid, because more compact, than the natural order, but is apt to be used more for convenience of rhyme and metre than for real poetic values. It is certainly to be avoided in prose unless for some very definite point of style or poetic feeling.

The quotation from Pope is highly compact. The two adverbial phrases really refer to the adjective "ill," and should normally come after it. But "ill" is the complement of "appear," i.e. it refers back to the subject, "want of skill." Hence, indirectly, the adverbial phrases refer back to the subject; we are concerned with want of skill first when it is greater in writing than in judgment, and second when it is greater in judgment than in writing. By being placed between the verb and its complement these adverbial phrases are in better position to make their dual sense felt. The rhyme saves the displaced adjective "ill" from being left hanging.

Particles. We can say in English, "The car ran over the man," but traditional grammarians, of the school described in the introduction, would not allow us to say, "The man was run over"; they would not allow us to say, "What do you do it for?" but "For what do you do it?" The reason given is that "over" and "for" are prepositions, hence they must come before their nouns, and so cannot come at the end of a sentence. Nevertheless, not only the public at large, but educated people, good writers, and even school inspectors, all use prepositions to end their sentences *with.*

The fallacy is in imagining these words to be prepositions. By being used again and again with the same verb (e.g. run-over), but followed by different nouns, they become dissociated from the noun and associated with, or stuck to, the verb. It then becomes more accurate to say that in the sentence "the car ran over the man," "man" is the direct object of the verb "run-over," and hence that the passive form "the man was run-over" is quite in order.

The technical term for this "sticking" of one word to another to form a new unit of meaning is "agglutination." When a preposition (so called) becomes agglutinated to a verb, it is known, for lack of a better term, as a "particle"; when, in spite of the agglutination in sense, the particle nevertheless need not follow the verb immediately, it is known as a "separable" particle.

The right use of particles, and especially separable particles, gives a peculiar vividness to English. The problem, from the present point of view, is to know when a "preposition" can rightly be used as a particle or separable particle. I am afraid no guiding rules can be given. Up to a point the device adds great flexibility to English, and a most useful range of new expressions; beyond a certain point it becomes funny, to the English ear, and more cumbersome than the use of words that have not become agglutinated. Here are one or two examples from both established writers and from present day colloquial English:

> The sort of interest with which this man was stared and breathed at was not a sort that elevated humanity. DICKENS
>
> The crowns of colours, which sometimes appear about the sun and moon, I have endeavoured to give an account of. ISAAC NEWTON
>
> While you were abroad you could not easily be come at. SWIFT
>
> What's the matter?—I was kicked a ball at. (Heard.)
>
> What do you want?—I want to be lent a pen to. (Heard.)
>
> What did you give me that book to be read to out of for?

In the first and third examples we see that although the plain verb is intransitive, the verb plus particle is virtually a new transitive verb (it takes an object, or can be used in the passive voice). In the second, the object has become agglutinated as well as the particle. The strength of this tendency is shown in the fourth and fifth examples, which came quite spontaneously from young boys, and which none of the other people present at the time noticed or laughed at. Nevertheless, they are hardly established yet as good usage.

It would hardly be wise for a foreign student to pursue the subject further without the aid of an English tutor. The exact relationship between syntax and style becomes increasingly difficult to define, and calls for more experience of English speech and literature than the student is presumed to have at this stage.

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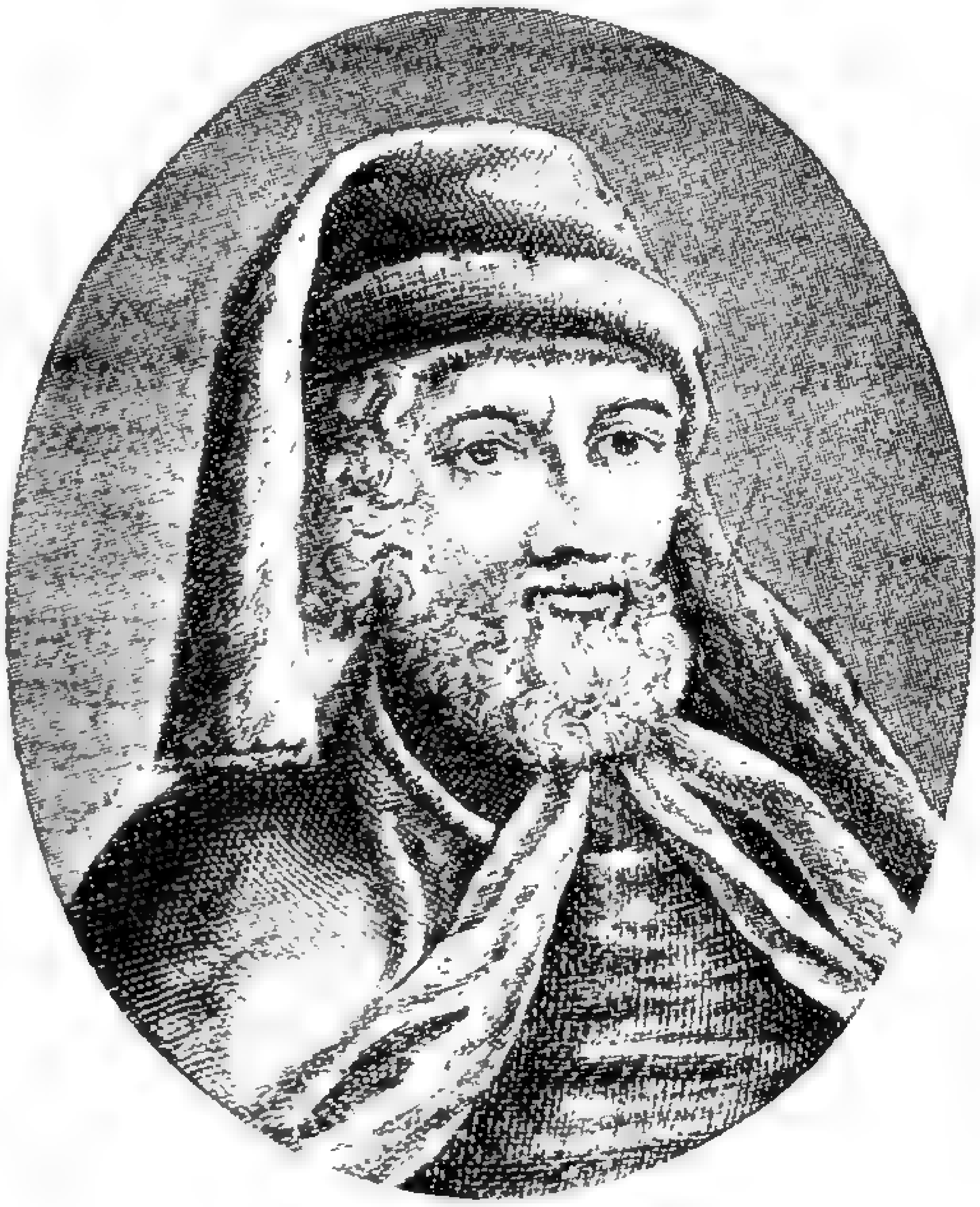
THE VOCABULARY OF ENGLISH
AND ITS DEVELOPMENT

By G. N. Garmonsway, M.A.

SKILFUL as the successful author of to-day must be in the selection of the words he uses to express his meaning, he is spared many of the difficulties which confronted English writers in early times. Caxton, who lived in the fifteenth century, tells an amusing story to illustrate this; he was translating a Latin book into English and complained, in the Preface, that the English language had changed very much since he was a boy:

> 'for we englishmen are born under the domination of the moon, which is never steadfast but ever wavering, waxing one season and waning and decreasing another season. And that common English that is spoken in one shire varieth from another. Insomuch that in my days happened that certain merchants were in a ship in Thames, for to have sailed over the sea into Zealand: and, for lack of wind, they tarried at Foreland, and went to land for to refresh them. And one of them named Sheffelde, a mercer, came into a house and axed for food: and especially he asked for eggys: and the goodwife answered that she could speak no French. And the merchant was angry, for he also could speak no French, but would have had egges and she understood him not. And then at last another said that he would have eyren: then the goodwife said that she understood him well. Lo! what should a man in these days now write, egges or eyren? Certainly it is hard to please every man by cause of diversity and change of language.'

But the goodwife was wrong about Mr. Sheffelde; the hungry mercer was no Frenchman but came from the North of England, probably indeed from Sheffield as his name suggests; his northern speech was strange to southern ears. As another early writer puts it: 'All the language of the Northumbrians, and especially at York, is so sharp, cutting, grating and unformed, that we southern men may scarcely understand it.' Had Caxton and the goodwife been able to consult a modern dictionary they would no doubt have been very surprised to find the north country word *egg* given, but no



WILLIAM CAXTON
The Father of English Printing.

[illegible] would [illegible]

[illegible] chance to have a better [illegible] and beyond [illegible]

[illegible] days, [illegible]

[illegible] spelling or [illegible]

[illegible] results and [illegible]

[illegible] good [illegible] those who [illegible]

[illegible] words [illegible] speech for their [illegible]

[illegible] of the [illegible]

[illegible] peoples [illegible]

COGNATES

[illegible]

[illegible] meaning, that is, [illegible]

[illegible] of two different words [illegible]

[illegible] Mr. Sheffield [illegible]

[illegible] King Ethelred [illegible]

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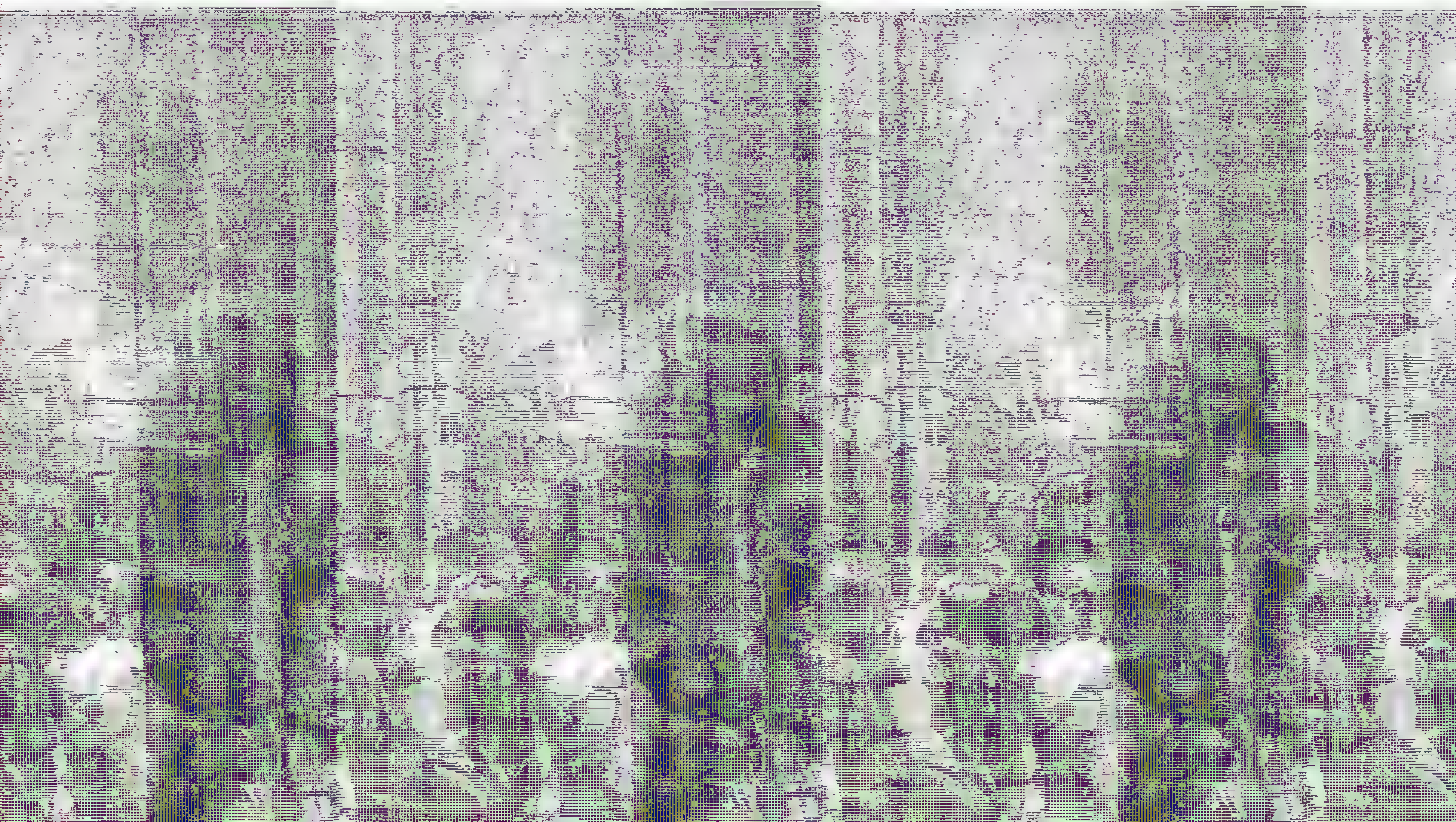
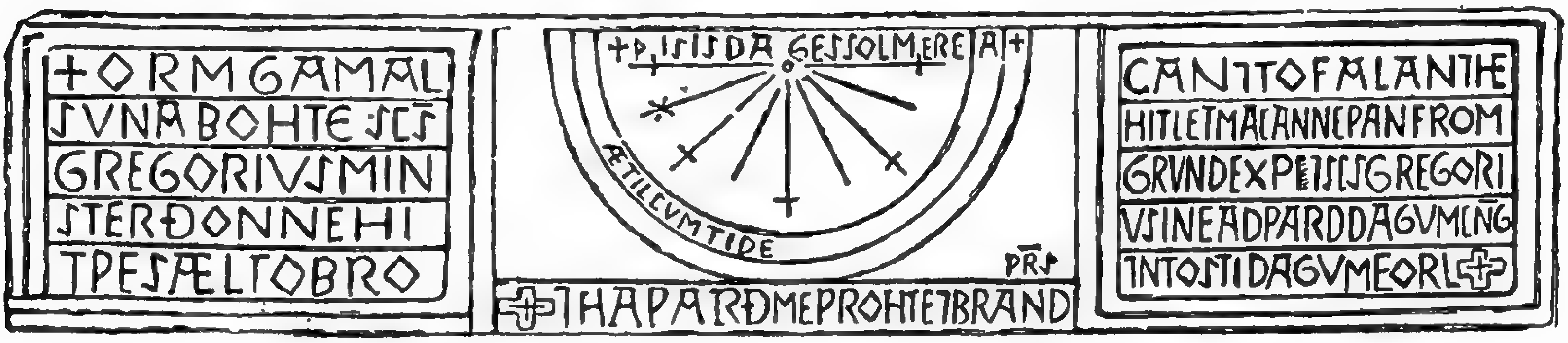


vocabularies were in many respects identical. The different practices of the two languages in the formation of plurals of nouns, etc., their 'inflexional systems' as they are called, would be difficult for them to comprehend, for in this the two languages differed considerably. Such word endings would tend to become slurred over in speech and be regarded as of little importance in comparison with the first part of the word, its stem or root. It is in part due to these circumstances that English grammar became simplified, as these northern compromises in speech practice influenced the South.



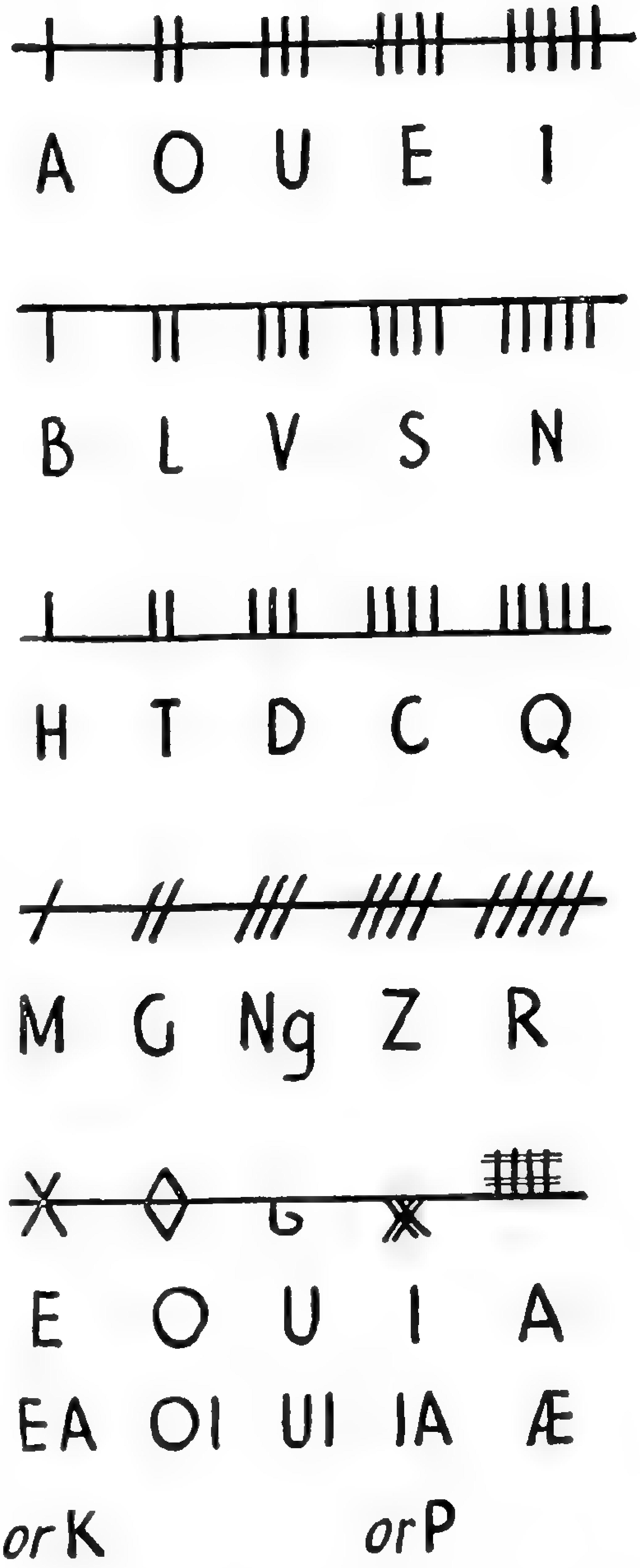
The Inscription on an Anglo-Danish Sundial.

PRIMITIVE TEUTONIC

It was no mere chance that Norse and English were so alike. The Anglo-Saxons before they dispossessed the Romanised Celts of Britain had lived on the continent in Jutland and on some of the islands of the Baltic, and were thus near neighbours of the Scandinavians; in fact, their languages resembled each other more closely in those early times than they did when these nations came face to face in England. So close indeed was the resemblance that we are justified in regarding them, not as two distinct languages but as varieties, or 'dialects' as we call them, of one original speech which was common throughout the North of Europe at this time, and which was spoken, not only by the earliest English and Scandinavians but by the ancestors of most of the peoples of the continent to-day, a language which we call 'Primitive Teutonic.'

Modern German is, of course, a descendant of this parent language, and this accounts for the fact that many people when they begin to learn German perceive in its vocabulary some English words in a slightly different dress. For example, the meaning of the German words *springen*, *lang*, *nest*, *haus*, is obvious to an Englishman; and the identity of others, which seem at first sight to be unrelated, will become apparent if we explain, as we did to the goodwife in Caxton's story, that the same word can come to be pronounced differently in different languages. Thus if we know that an English *d* is pronounced as *t*; *t* as *z*, *tz*, or *ss*; *th* as *d*; we can soon penetrate the disguises of the following words, *tag*, *zwei*, *wasser*, *dick* and recognise them as E. *day*, *two*, *water*, *thick*. When these and other similarities were first noticed, people jumped to the conclusion that English was derived from German, but we now know that both have descended with slow divergent changes from primitive Teutonic.

This primitive Teutonic language was spoken in Europe long before the beginning of the Christian era, but no literature in this language has come down to us from those remote times; in fact, the earliest Teutonic literature we have is no older than the fourth century A.D. and belongs to the Goths who spoke a Teutonic language descended from primitive Teutonic. The Goths, it will be remembered, were largely responsible for the overthrow of the Roman Empire in the West, but after their conquests waned they disappeared from history and so no Gothic language exists in Europe to-day. In the fourth century a Goth, called Ulfila, translated parts of the Bible into his native tongue and had to invent an alphabet to enable him to do so; his work is of supreme importance to those philologists who are interested in the appearance and structure of Teutonic speech in those early centuries and who try to deduce from it what primitive Teutonic was like in even earlier times. A few inscriptions on swords and memorial stones have also been found in other parts of Europe; these were written in the native alphabet of the Teutonic peoples, which we call the Runic alphabet; but since these inscriptions are so short they do not help us very much to form an idea of the Teutonic speech of the people who incribed them.



A Primitive Ogam Alphabet used by the ancient British and Irish. The characters were traced round the corner of a stone, here represented by the horizontal line.

THE ANCESTRAL LANGUAGE

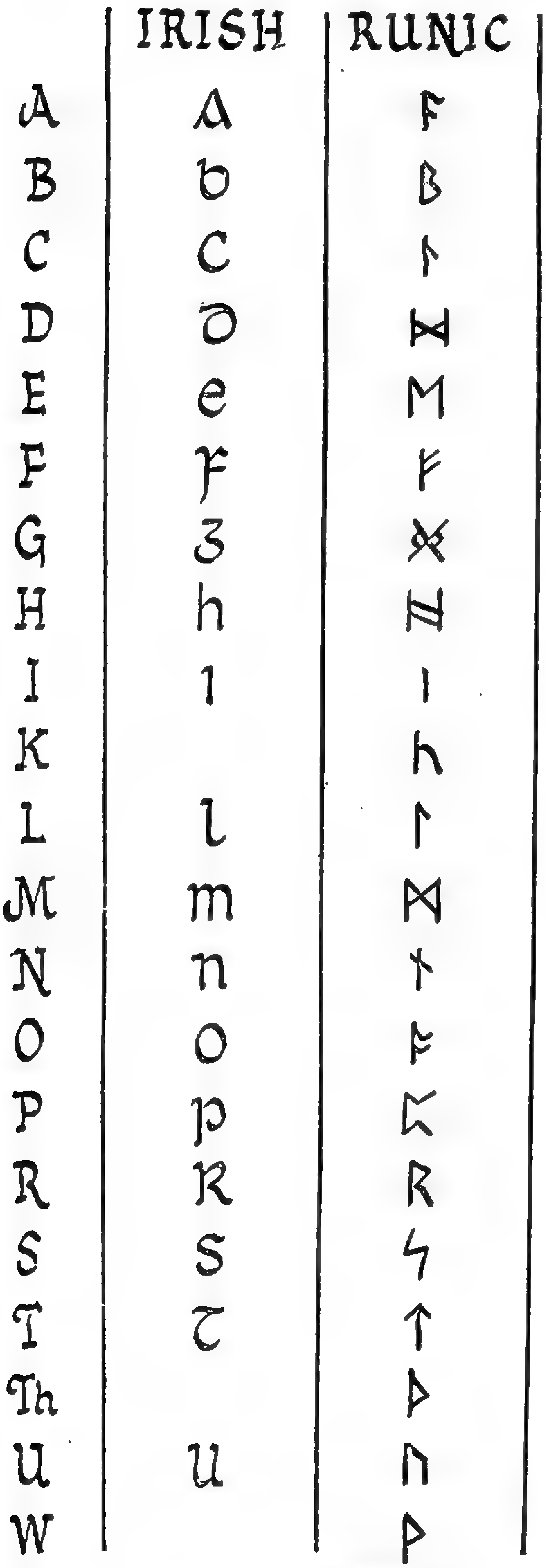
If at this point we were to look up the word *egg* in any modern etymological dictionary we should find that in Latin the word was spelt *ovum*, in Greek *ōon*, and in Old Irish *og*; although we should not have enough knowledge to prove it, we might suspect that here we have again the same word root in more disguises and we should not be mistaken. Philologists, however, have been able to show that the ancestors of the Romans, Greeks and Celtic peoples (for Old Irish is a Celtic language), together with the Teutonic peoples whom we have spoken about, were originally all descended from the same race of people, who in very remote times came from the East (their exact habitat there being a matter of much conjecture) and occupied most of Europe. The ancestors of the English, Scandinavians and Germans settled in the North, while other branches of this race moved southwards to occupy the peninsulas of Greece, Italy and Spain.

It has also been possible to show, by

this kind of investigation into cognate words which appear in different languages, that most of the languages of modern Europe are not only related to each other, but also to those languages of India which derive from Sanskrit, i.e. Hindi, Bengali, Mahrati, Punjabi and other dialects of Northern India. For example, the word *Rajah*, which comes from the Sanskrit word for 'king,' is cognate with Lat. *rex*, which in turn is cousin to E. *regal* and *rich*; *maharajah* contains as its first element the same root as E. *major*, ultimately from L. *magnus*, great.

THE ARYAN LANGUAGE

The original mother language is called by various names, usually 'Aryan' or 'Indo-European': the first, from Sanskrit *arya*, noble, was used by the great philologist Max Müller, while the second has this much to commend it that it suggests by its name the spread of this speech from India to Europe. Sometimes this language is divided into E. and W. Aryan, and sometimes into two groups of languages called the *satem* and *centum* groups; these two words are simply two pronunciations of the Aryan word for 'hundred,' the Aryan languages being grouped according to their pronunciation of this word; some of them, principally those of the East, begin the word with a soft, sibilant sound (e.g. Sanskrit *satam*), the others begin it with a hard sound (like E. *k*), e.g. Lat. *centum*, Gk. *e-katon*, Welsh *cant*; compare also the treatment of the prefix *so-* in the Russian word *soviet* and the E. *co-operate*. This test resembles in a way that which we have already used in contrasting the English and Norse pronunciations of *egg*: the word *egg* is, however, unknown to the E. Aryan group of languages, so we have been unable to use it in our investigation and have had to turn to the word 'hundred,'

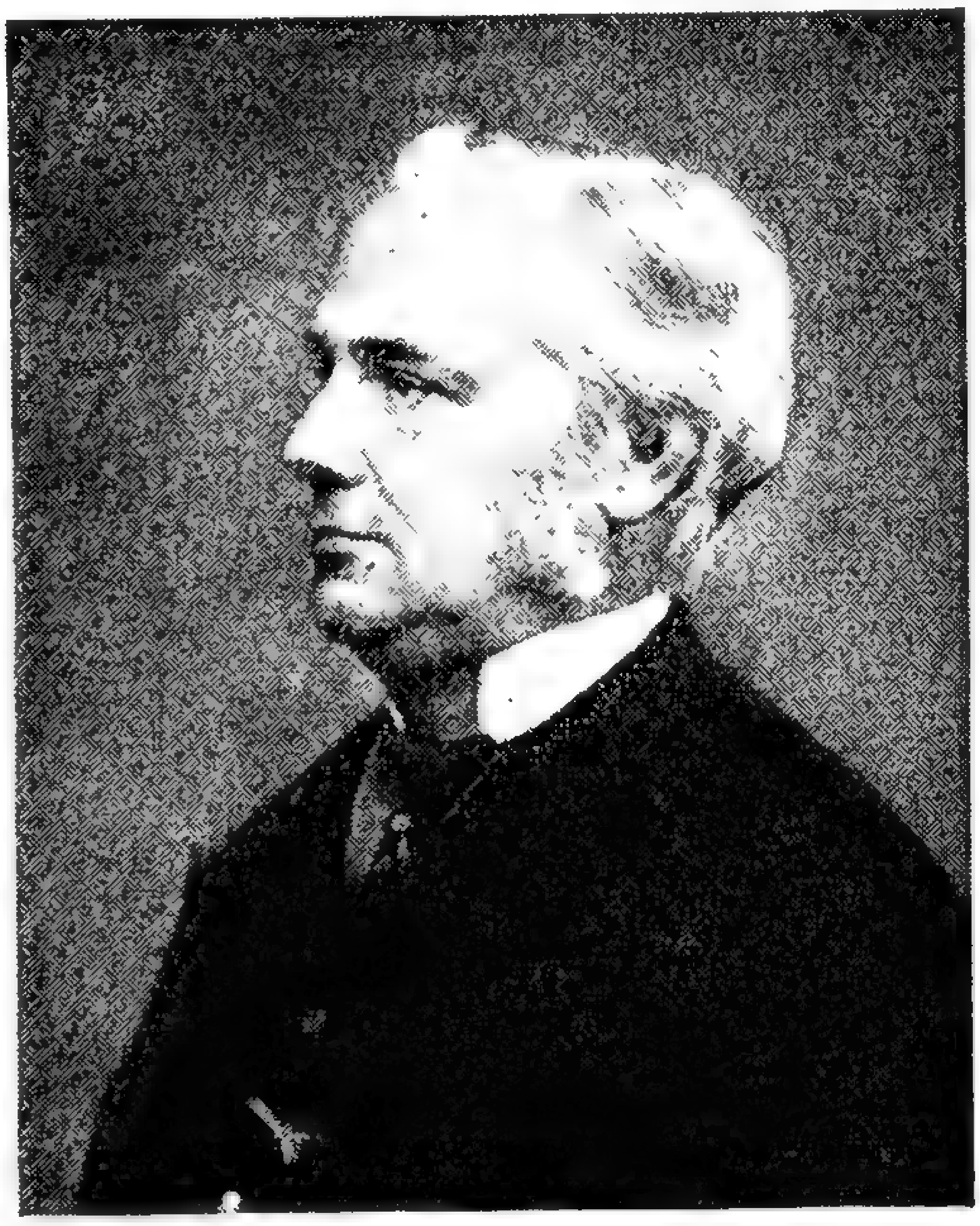


A comparison of Alphabets.

which we have seen does occur, in some form or another, in all the Aryan languages. The number of words which, like the word 'hundred,' have had a more or less unbroken history from these remote times is small; these comprise the numerals from one to ten, some animal names, e.g. *hound*, *sow*, *goat*, *goose*, the names of family relationships, e.g. *mother*, *father*, *sister*, *brother*, *daughter*, *son*, *widow*, and a few words which tell of some of the accomplishments of these primitive peoples, e.g. *thatch*, *wheel*, *axle*, etc. The simplicity of these words will be noticed, and in many ways they enable us to form a picture of these early ancestors and to understand their conditions of life.

DIFFICULTY OF RESEARCH

It has been necessary to describe the method of investigation into the nature of the earliest Aryan speech in the simplest possible way, but in actual fact such an enquiry is attended by many difficulties and dangers, some of which may be indicated. It must always be remembered that we have no literature of these earliest Aryan peoples; in fact, nothing before the Vedas of the second millennium before Christ, and in its absence it is hazardous to conjecture the scope or content of its early vocabulary. Furthermore, we can never be sure how far the various groups of the Aryan peoples have borrowed words from each other or from some outside source during the course of their long history. To take an extreme example from comparatively recent times: it would naturally be absurd to conclude that the word *tobacco* was an original Aryan word, because it appears in one form or another in most of the languages of the Aryan group. The student will perhaps best appreciate the methods employed by the philologist, who tries to reconstruct the original Aryan speech from those languages which derive from it, if he works out for himself a similar problem in miniature, the answer to which is known. Latin literature had been preserved, but if none of it had survived we could reconstruct some of its vocabulary by considering the speech of those languages which we know to have derived from it, e.g. French, Spanish, Portuguese, Italian, the so-called 'Romance Languages.' We should notice the resemblance Fr. *mère*, Ital. *madre*, Sp. *madre*, Port. *mãi*, and realise they are due not to borrowings from each other, but owe their presence in these various languages to their descent from Lat. *mater*, *matrem*. Then by an exactly similar method of reasoning we should conclude that E. *mother*, Gk. *metēr*, Celtic *mathair*, Russian *mate*, and Sanskrit *mātr*, together with the Lat. *mater*, all derive ultimately from the same Aryan word for *mother*.



MAX MÜLLER

The famous philologist. Among his works must be mentioned his edition of the Rigveda commissioned by the East India Company and published in 1849–73. *He also edited a translation of Sacred Books of the East.*

It is a much more difficult matter to *prove* that all these cognate words are, in fact, the same word in different disguises, and it is the work of the philologist to establish their identity beyond all question. By observing how people speak, and noticing how certain sounds are affected by the proximity of other sounds, how they change under varying conditions, he is enabled to draw his conclusions and to formulate what are known as 'sound-laws.' For these he claims, in their operation, a scientific degree of accuracy, maintaining that sound-laws admit of no exceptions. Many of these laws are exemplified in the words we use to-day, although we are unconscious of their operation.

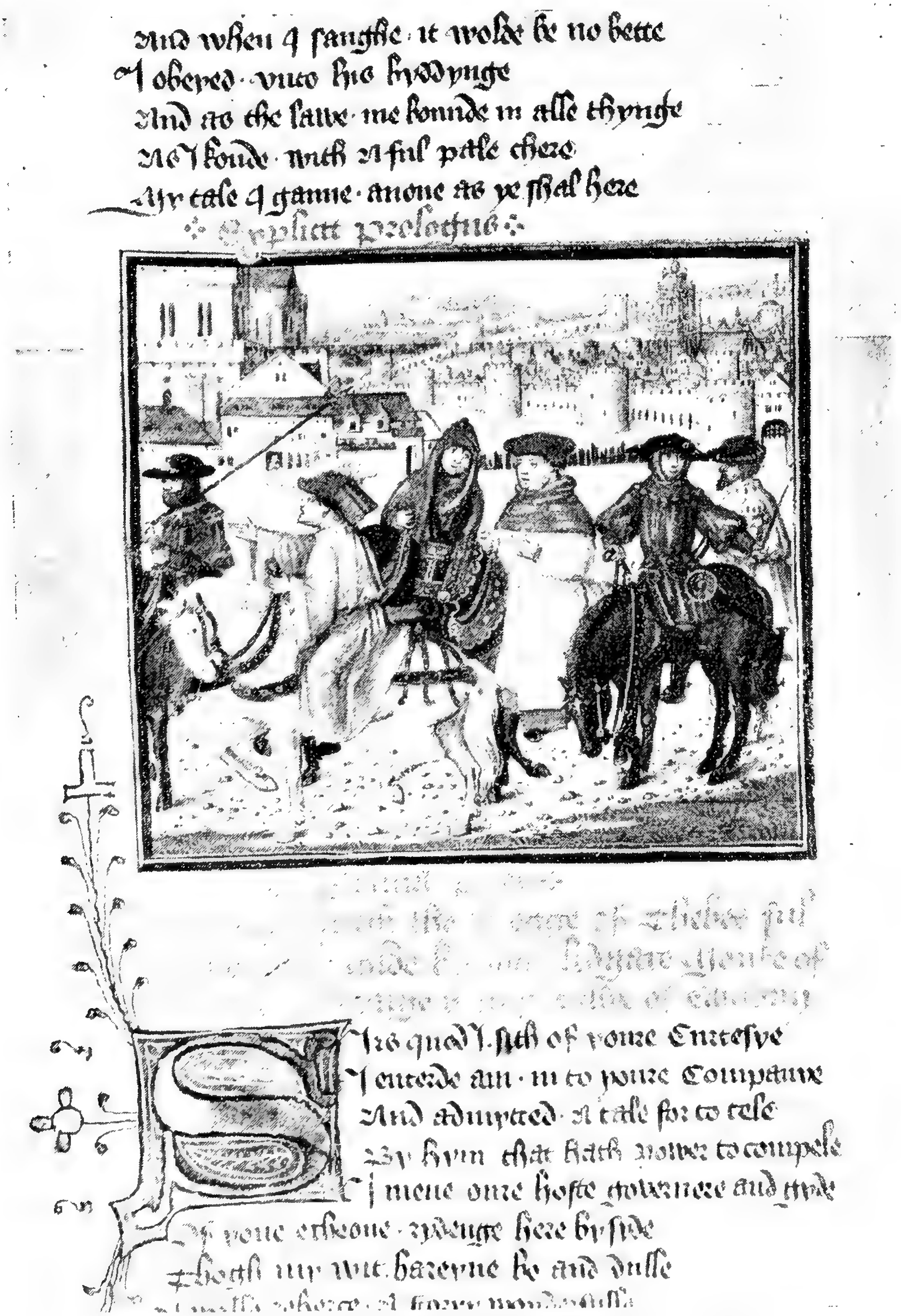
For example, the words *lose* and *lorn* (as in *for-lorn*) are from the same root: the O.E. verb *lose* had as its infinitive *leosan*, past participle *loren*; it is obvious that the *n* of *lorn* is the remains of the old past participle ending (*-en*), but the change of *s* to *r* is quite unexpected, and yet can be explained satisfactorily by investigation into the earlier forms of the verb. Similarly the alternation of *th* and *d* in the related words *seethe*, *sodden*, soap-*suds* comes about in much the same way. By their observation of such-like transformations in Aryan words as they continued to be used throughout the ages, the great scholars Grimm and Verner were able to explain how word-identities came to be disguised, just as members of a family who have had varying fortunes will sometimes hardly be taken for brothers and sisters.

WORD RELATIONSHIPS

Thus Grimm had observed the relationship between the various forms of the same word as they occurred in different Aryan languages; he particularly noticed certain consonants changed in pronunciation as words lived on in the various languages descended from the original Aryan. Thus the word *three* in some Aryan languages begins with *th*, as it does in English, but in Latin it begins with *t*, and in German with *d*, viz. *th*ree, *t*res, *d*rei. By observing similar variations he was able to formulate his law which explained most of the forms cognate words assumed in the various Aryan languages. But there were still some words which took unexpected forms. Thus the words for 'father,' 'brother' are in Latin pa*t*er, fra*t*er; the middle letter is *t*. From the example just given we should expect the middle letter of these words to be *d* in German, i.e. Va*d*er, Bru*d*er, but unfortunately although Bru*d*er is correct, Va*d*er is wrong—it should be Va*t*er. How was this discrepancy to be accounted for? It seems a small thing perhaps to us, this difference of a *t* and a *d*, but not to the philologist, who expects sound-laws to have no exceptions. The solution was found by Verner, but by mere chance.

VATER AND *BRUDER*

The story told by O. Jespersen in his book *Linguistica* (1933), p. 13, is worth repeating; he quotes Verner's own words: "'One day I was living at Aarhus and was not particularly well at the time. One day I was inclined to have an afternoon nap, and I lay down and got a book to send me to sleep. It happened to be Bopp's *Comparative Grammar*, and you know that the Sanskrit words are there printed very prominently, so that one can't help seeing them. I turned up a passage and there the two words *pitár* (father) and *bhrátar* (brother) stared me in the face, and it struck me that it was strange that the one word had a *t* in the Germanic languages and the other a *th*, represented in the difference between modern German *Vater* and *Bruder*, and then I noticed the accent marks on the Sanskrit words.



And when I saughe · it wolde be no bette
I obeyed · unto his byddynge
And as the lawe · me bounde in alle thynge
As I koude · with a ful pale chere
My tale I gamne · anone as ye shal here
Explicit prologus

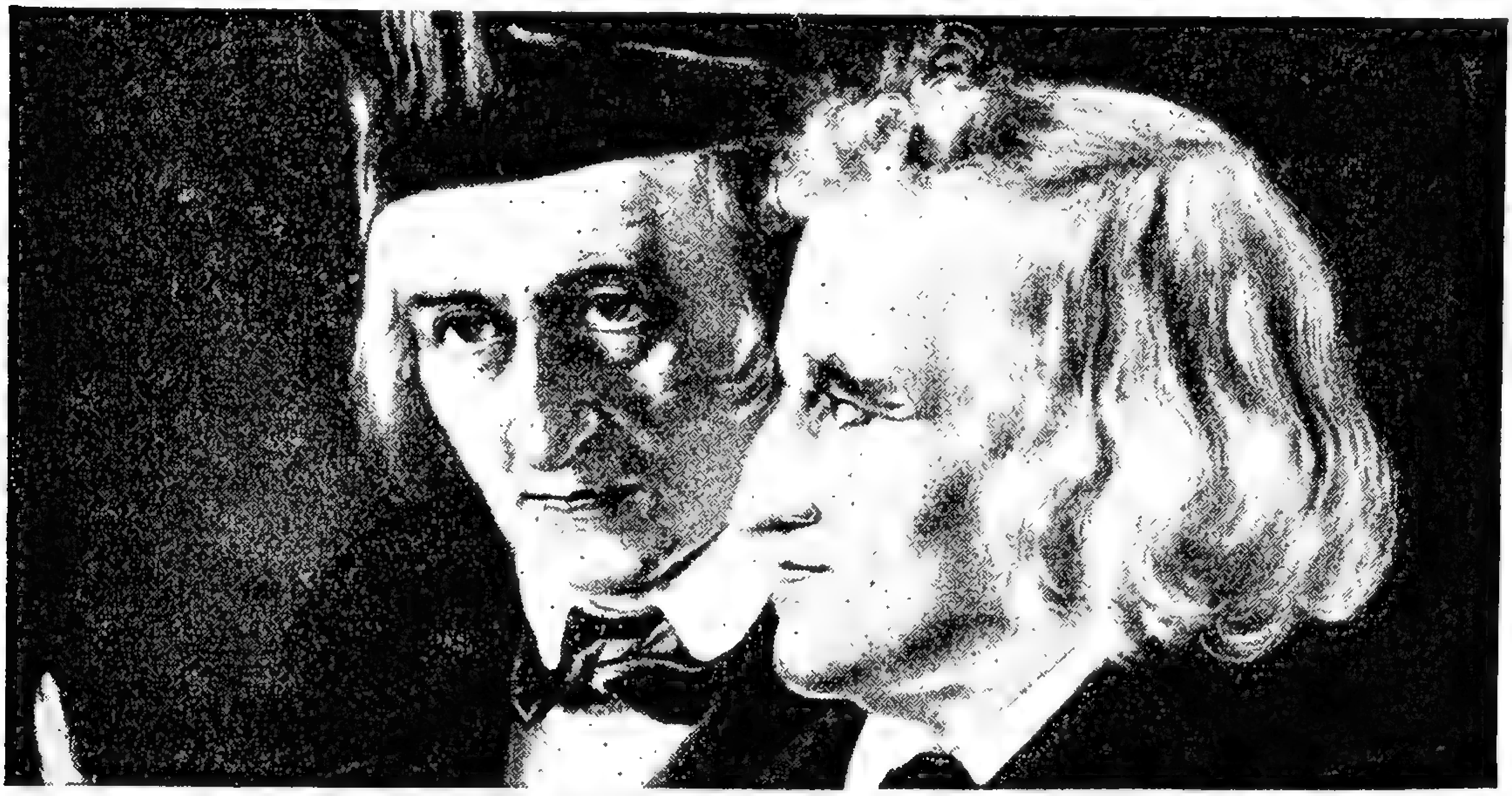
Sires quod I. sith of youre Curtesye
I entrede am · in to youre Companye
And admytted · a tale for to telle
By hym that hath power to compelle
I mene oure hoste governere and gyde
Of youre echone · rydynge here by syde
Though my wit bareyne be and dulle
[illegible]

A page from an early manuscript showing Canterbury pilgrims.

. . . Well the idea struck me, might it not be the original accent that accounted for the difference in the consonants? And then I fell asleep.' "

It is also due to a similar variation in the position of the accent that we come to have vowel 'gradation' (or 'ablaut,' as it used to be called) between different parts of a strong verb, as English *ride, rode, ridden.* In the original Aryan language, as in Latin and Greek, the position of the accent varied as the verb was conjugated, being sometimes on the root syllable and sometimes elsewhere; this gave rise to vowel changes, just as in Verner's Law it gave rise to changes of consonants; so these differentiated vowels came to be the distinguishing marks of the tenses of the strong verb. Thus *ride*, *rode*, *ridden*, the principal parts of the verb *ride* are, as it were, members of the same family: the family likeness persists in *r-d*, but environment (e.g. the position of the accent) has changed their appearance by giving them the dissimilar vowels *ī*, *ō*, *i*.

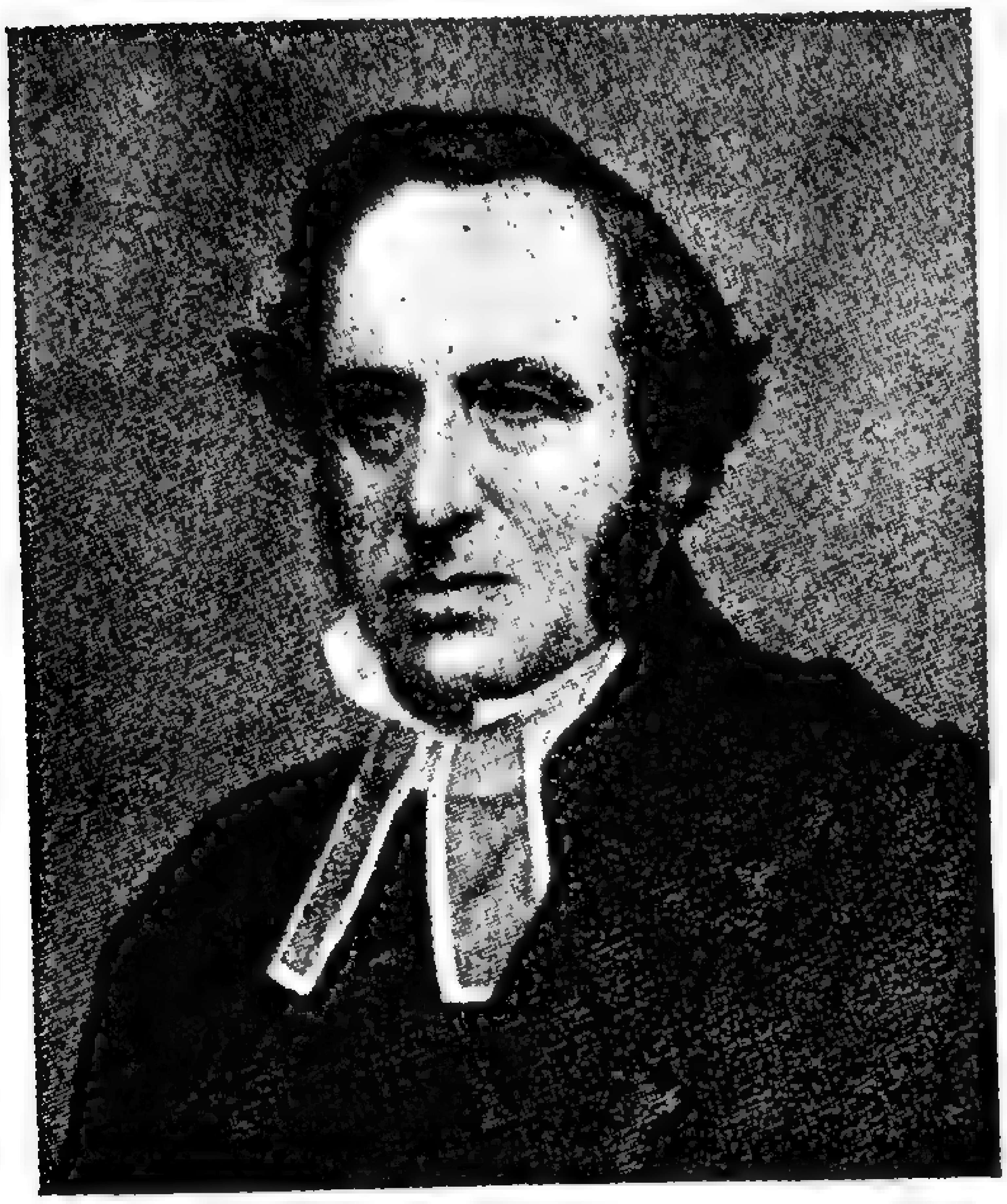
Another kind of sound change is seen operating in the formation of plurals of nouns, which are made, not as in the word *egg* above by the endings *–s* or *–en*, but by changing the vowel of the word, e.g. *man, men; mouse, mice; goose, geese; louse, lice; foot, feet.* Since this was rather an unusual practice it was sometimes misunderstood: thus *brethren*, the plural of *brother*, is in reality doubly a plural form, being a combination of *brether* and *brothren.* Even simple plural formations can be confused: the word *pease* which was really a singular (Lat. *pisum*) was thought to be a plural because of the *–s* ending, and a new false singular was made in *pea.* The same sound-law which explains *man–men* explains also the relationship of the vowels in the words *doom–deem, fall–fell, older–elder, monastery–minster, money–mint, book–beech, wolf–Wilf*red.



THE BROTHERS JACOB AND LUDWIG GRIMM
Authors of works on philology and folk-lore.

CONSONANT CHANGES

Consonants as well as vowels have strange habits; some of them under certain conditions will change places: thus *–sp* and *–sc*, in early English, some-

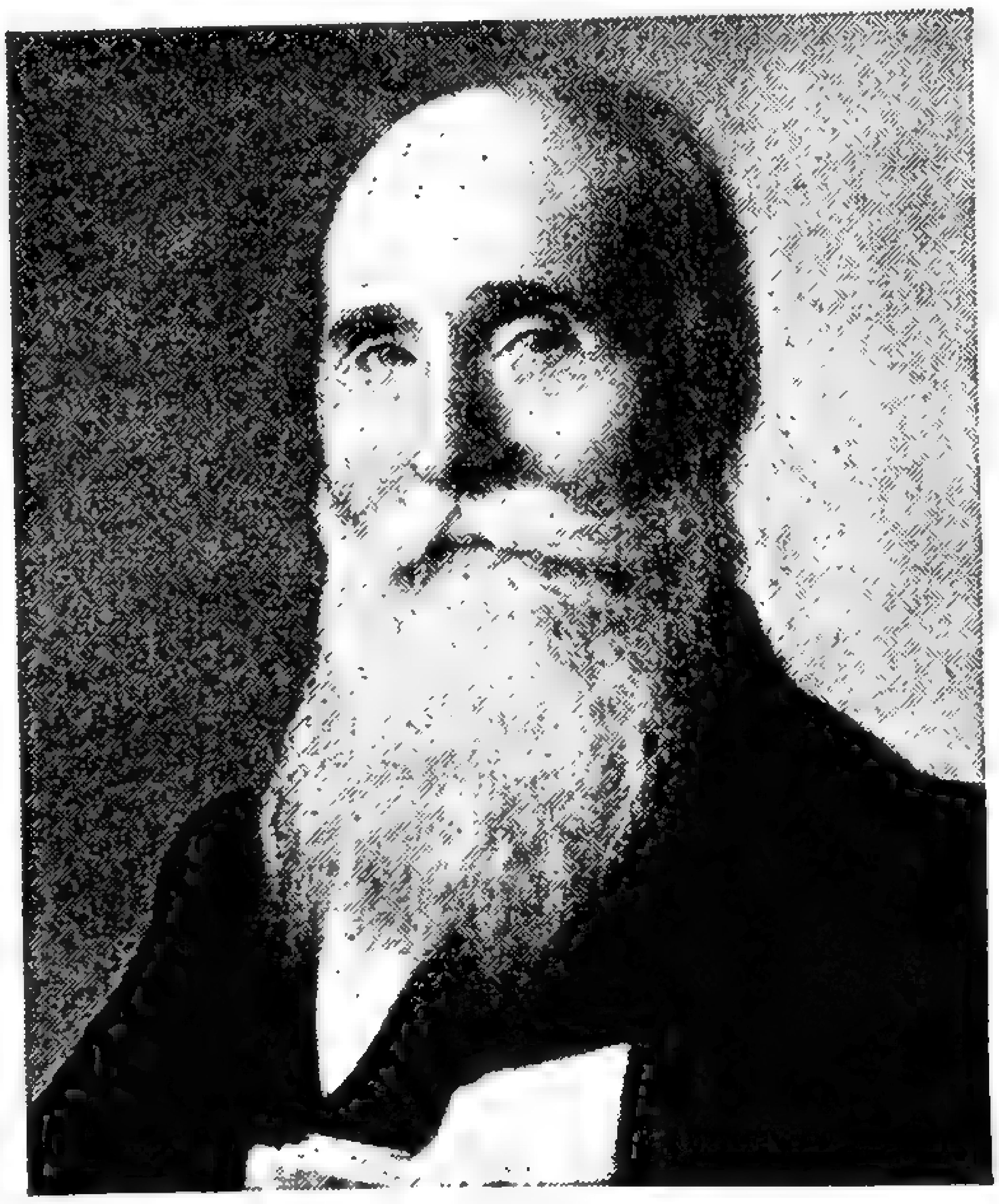


ARCHBISHOP TRENCH
Author of "On the Study of Words" (1851) and originator of the Oxford English Dictionary.

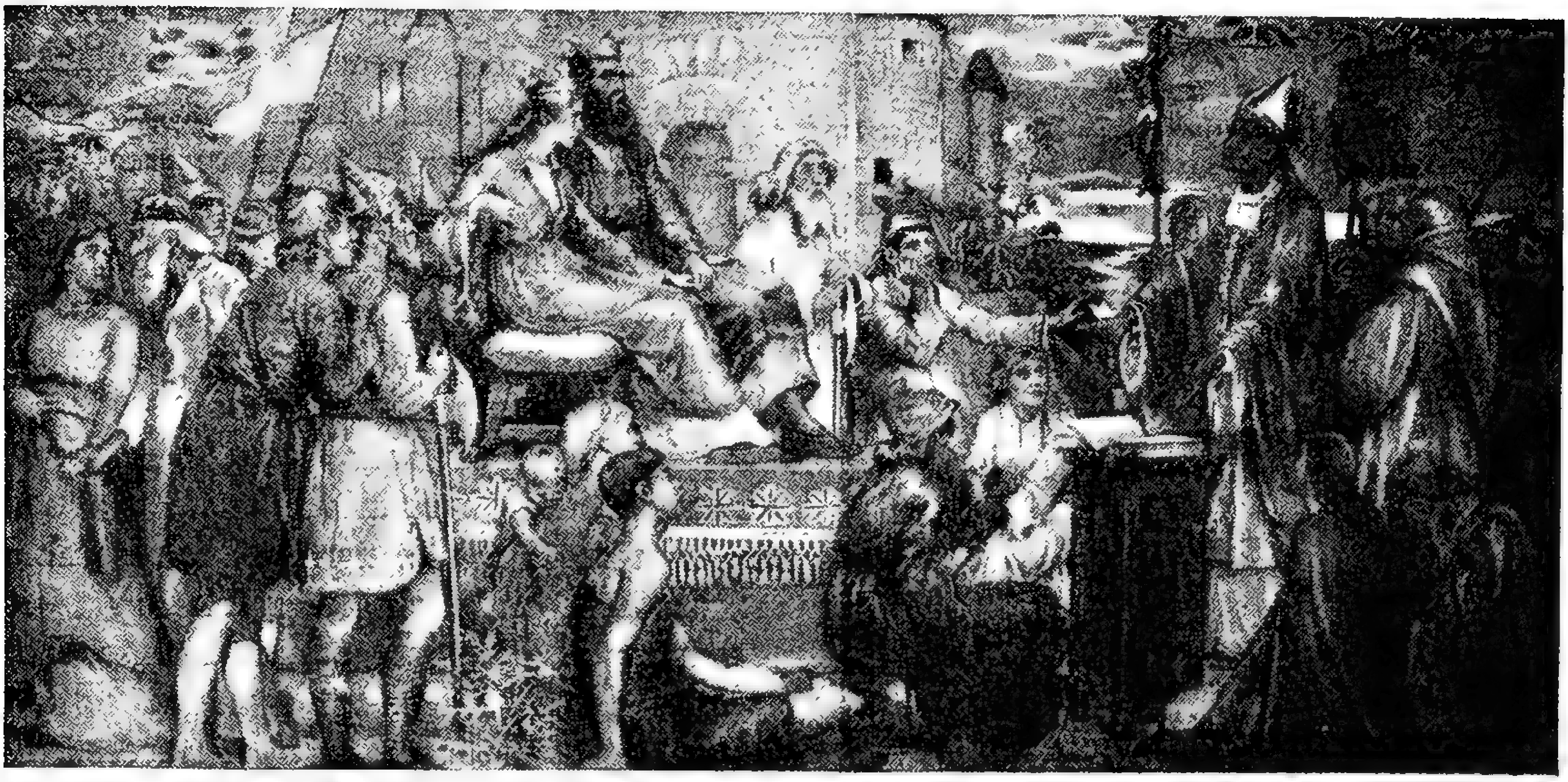
times change to *–ps*, *–cs*; this accounts for the presence in dialect to-day of the word *waps* for *wasp*, *ax* for *ask* (*x* is used here for *cs*); it will be remembered that Caxton used *axed* in his story. The first syllable of the word *ransack* is the Norse *rann*, house; in O.E. the word was spelt *ærn*, the *r* following, not preceding, the vowel; so when to-day we say 'we shall ransack the house' for something, we are really using the word house twice, and saying 'we shall house-sack the house!' *ærn* is found again in *barn* (literally, *bere-ærn*, barley-house), and in *saltern*, salt-works (*salt-ærn*). This kind of change is known as 'metathesis,' a word formed from the Gk. word meaning 'to transpose.' Some consonants prefer to become identical with those which occur beside them in a word; they become 'assimilated': thus *gossip* was once *god-sib; assize*, like Fr. *asseoir*, once contained the prefix *ad–*, Lat *ad–sedere*; *snickersnee*, 'knife,' comes from earlier *stick-or-snee*, a 'thrust-or-cut' weapon. Other words in course of time have lost vowels or syllables altogether, e.g. *squire* from *esquire, sport* from *disport, puzzle* from *opposal* (cf. *poser*), and the childish *tummy* from *stomach* (yet in Old Fr. we see the opposite process in *e-stomac*); *foam* is seen to be identical with *spume* if we realise that the *s* has been lost.

It will be obvious from the above examples that derivatives from a word or root must not be expected to resemble it throughout their long history, yet amateur philologists often assume that words from various languages which have the same spelling must necessarily be cognates. As Archbishop Trench said in his interesting book *On the Study of Words*, 'Many etymologies are true which at the first blush are not probable; and, as he (Leibnitz) might have added, many appear probable, which are not true.

This being so, it is our wisdom on the one side to distrust superficial likenesses, on the other not to be dismayed by superficial differences . . .



SIR JAMES MURRAY
Editor (1879) of the Oxford English Dictionary.

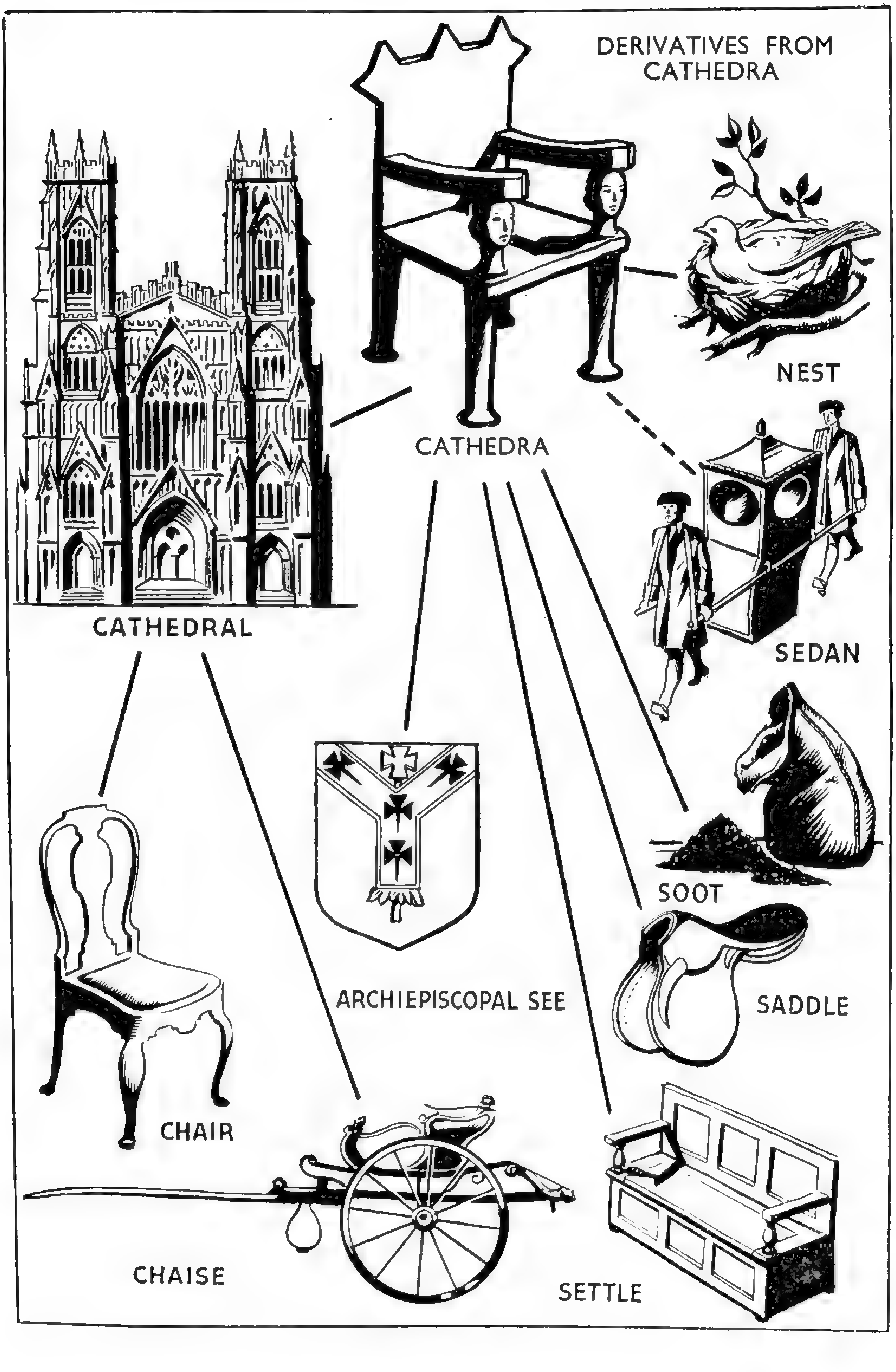


ST. AUGUSTINE PREACHING TO ETHELBERT AND BERTHA

for an example of this last, *Auge*, the German form of our *eye*, is in every letter identical with a Greek word for splendour; and yet, though there is a very intimate connection between German and Greek, these have no relation with one another whatever; while, on the other hand, little, or almost nothing, as there seems of contact between *Auge* and *oculus*, they are certainly the same word. Of *caput* and *head*, of *hospes* and *guest*, of *gelidus* and *cold* the same might be affirmed.'

THE ROOTS OF WORDS

A few more examples may be given to illustrate this point; it should be remembered, however, that scholars are able to account for all the differences of spelling and pronunciation according to the scientific principles of philology. The Hindu word *zenana*, women's quarters, is from Persian *zenãna* from *zan*, woman; this word is cognate with Gk. *gune*, which has the same meaning. The Gk. root occurs again in Lat. *gynæceum*, women's apartments; and in E. *gynæcology* and *misogynist*; also in the archaic word *quean* (O.E. *cwene*), woman, and surprisingly, as the first syllable of the Irish word *banshee* (literally, *bean sidhe*, woman of the fairies). Related to these forms by 'gradation' is E. *queen* (O.E. *cwēn*). In *durbar*, from Persian *darbar*, court, the first syllable is cognate with E. *door*. *Bayadere*, a French word for a Hindu dancing-girl, contains the same root as E. *ballet*, *ballad*, *ball*, O.Fr. *baler*, to dance, Late Latin *ballare*. Or again, examine the words which are related to E. *cathedral*. It was originally used as an adjective in the expression *cathedral church*, deriving from L. *cathedralis*, Gk. *cathedra*, seat, from *kata*, down, and a root *ed*—to sit—which appears in Lat. *sedere*. Through the Fr. forms of the Lat. *cathedra* we obtain *chair* and *chaise*, from which was made a colloquial false singular *chay* or *shay*, because *chaise* was thought to be plural in form. From this root 'to sit' derive the word for the bishop's sphere of jurisdiction—his *see*—and the words *settle* (both as verb and noun), *saddle* and *soot* (literally, 'what has settled'). The same root appears in *nest*, *nether*, with the Aryan prefix *ni-*, down, and it is also possible that it is contained in the word *sedan*, a portable chair. The modern E. word *town* meant, in Anglo-


DERIVATIVES FROM CATHEDRA
CATHEDRA
CATHEDRAL
NEST
SEDAN
SOOT
SADDLE
ARCHIEPISCOPAL SEE
CHAIR
CHAISE
SETTLE

JOHN MILTON

Saxon days, 'an enclosure,' 'a group of farm buildings,' in contrast to the *borough*, the 'fortified town' of those days. *Town* is the same word as G. *Zaun*, a hedge, 'something which encloses' and is cognate with Celtic *-dunum* (compare modern Welsh *Dinas*, a hill fortress) which existed in the old name of Lyons, *Lugdunum*, and survives in place-names like *Dumbarton*. The English river names *Ouse*, *Avon*, *Esk* and *Usk* are Celtic names for water, and *Usk* and *Esk* are ultimately identical with *whisky*, Irish *uisge beatha* (literally, 'water of life'). Burns uses the old form of this word in his poem 'Tam o' Shanter':

Wi' tippenny, we fear nae evil;
Wi' usquebae, we'll face the devil!

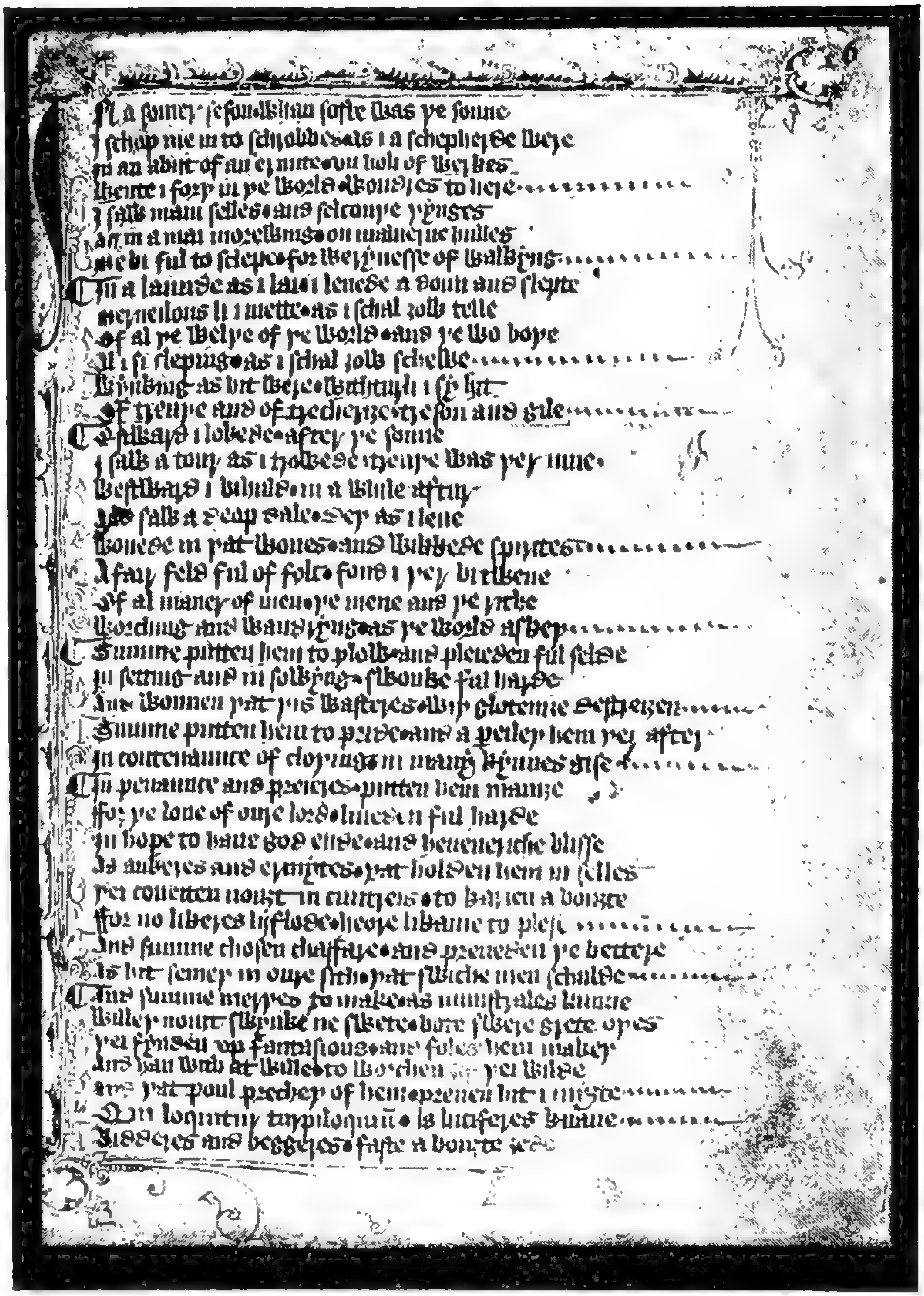
'tippenny' is twopenny ale, i.e. cheap ale; 'usquebae' is whisky.

FALSE DERIVATIONS

It is obviously not an easy task in searching for the etymology of a modern word to know at first sight which part of the word is the root and which the prefix or the suffix. Ignorance of this has led to some amusing false derivations being suggested. There is a story told of an artist whose picture 'The Vikings of Whitby' was such a success that he decided to paint another which he called 'The Viqueens of Whitby.' The word *viking*, however, has nothing to do with *king* or *queen*, and is made up of the two parts *vik-ing*, the first of which is thought to be the Scandinavian word for 'bay' or 'creek': the meaning being 'one who frequents bays or creeks,' i.e. a pirate. Archbishop Trench tells in his book of an acquaintance who suggested that *crypt* was a contraction of *cry-pit*, a place where people were put, like Constance in Scott's *Marmion*, to expiate their sins; as he rightly points out, it is from a Gk. word meaning 'to hide,' which we see in *cryptogram*.

It is easy to make mistakes in derivation. Although Ruskin puts the argument for a knowledge of the science of etymology very convincingly in his essay *Sesame and Lilies*, yet towards the end of the essay he himself makes mistakes in derivation because this science was then only in its infancy. He writes:

> 'A well-educated gentleman may not know many languages—may not be able to speak any but his own—may have read very few books. But whatever language he knows, he knows precisely; whatever word he pronounces, he pronounces rightly; above all, he is learned in the *peerage* of words; knows the words of true descent and ancient blood at a glance from words of modern canaille; remembers all their ancestry—their intermarriages, distantest relationships, and the extent to which they were admitted, and offices they held, among the national noblesse of words at any time and in any,



A page from "Piers Plowman."

country. But an uneducated person may know by memory any number of languages, and talk them all, and yet truly know not a word of any—not a word even of his own . . . a false accent or a mistaken syllable is enough, in the parliament of any civilised nation, to assign to a man a certain degree of inferior standing for ever.'

Later in the essay he puts forward the following derivation of *lord* and *lady*. "Lady means 'bread-giver' or 'loaf-giver,' and Lord means 'maintainer of laws.'" He evidently regarded *lord* as derived from *lagu*, law, and *weard*, warden, whereas we now know it to come from *hlaf-weard*, 'loaf-warden, keeper of the loaf'; and *lady* from *hlaf-dige*, 'loaf-kneader,' the second part of the word being part of an old verb 'to knead,' cognate with E. *dough*. Similarly, a *husband* is not a 'house-band,' i.e. 'one who keeps the home together,' but a 'house-dweller': *-band* is related to G. *bauer*, peasant, *Boer* and the *-by* in place-names like *Grimsby*. A *step-mother* does not mean, etymologically at any rate, 'one who *steps* into the place of a mother'; nor is a *teetotaller* 'one who only drinks tea; nor *whist* 'the wisest game'; nor *abominable* derived from *ab homine*—'alien to man's nature'—it was spelt in this way, as *abhomynable*, in Chaucer's day, because this was thought to be its origin. One result of these mistaken etymologies has been to affect the spelling of the words themselves, as if in our ignorance we began to correct *teetotaller* to *teatotaller*. This, in fact, we have done in altering the correct *shamefast* into *shamefaced*, *Welsh rabbit* into *rarebit* (as if a 'rare delicacy'), and *pentis* into *penthouse* to make it look more familiar.

Finally, it is a good rule to be suspicious of any etymology which depends upon an anecdote for its explanation. One of the best known of these inventions to explain the meaning of an obscure word is given by John Minsheu who wrote, in 1617, a book called *The Guide into Tongues.* He is explaining the meaning of the word *Cockney*, which we have already mentioned above. "A Cockney or Cockny," he writes, "applied only to one born within the sound of Bow-bell, that is, within the City of London, which term came first out of this tale: that a citizen's son riding with his father . . . into the country . . . asked, when he heard a horse neigh, what the horse did; his father answered, 'the horse doth neigh'; riding farther he heard a cokke crow, and said 'doth the *cock neigh* too?' and therefore Cockney or Cocknie, by inversion thus: *incock, incoctus* that is 'raw or unripe in countrymen's affairs!" This word, incidentally, is found as early as Langland's *Piers Plowman* (14th century) in the sense 'big egg,' where the peasant tells of his fare:

And yet I sey, by my soule, I have no salt bacoun,
Ne no kokeney, bi Cryst, coloppes forto maken.

[*Coloppes* means 'eggs and bacon.']

It is also used by Chaucer in the sense of 'fool':

I sal been halde a daf, a cokenay.

To look for the sense of a word where it occurs in early literature is obviously a much sounder way of investigating its etymology and its sense development than to depend upon fabulous explanations like the example just given.

BORROWED WORDS

English not only has many words in common with other European languages because with most of them she is a member of the great Aryan family of languages, but also because from the earliest days of Anglo-Saxon England down to the present day she has borrowed and naturalised words taken from the vocabularies of other languages. To invent a childish illustration, it is as though two brothers were to meet and one was to recommend to the other a particular shape of horn-rimmed spectacles which he himself wore. If the other took his advice then the likeness of the two, already noticeable because they were members of the same family, would become even more striking. Sometimes the borrowed word is already in our vocabulary in a different dress; sometimes what is essentially the same word is borrowed several times over, in different periods and with different shades of meaning.

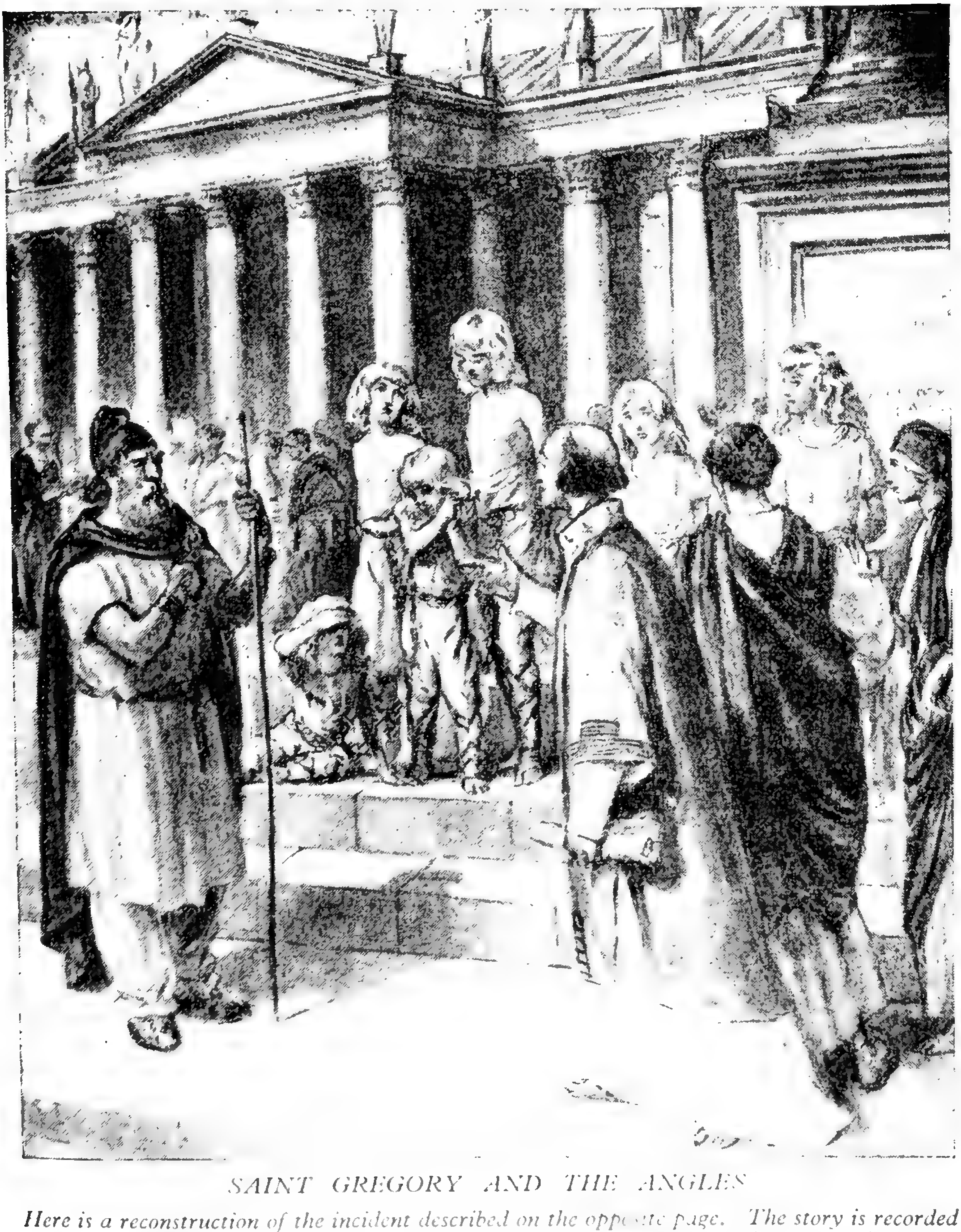
From the classical languages, Greek and Latin, many words have been adopted at different periods of history—the Greek words being usually transmitted through Latin. The Teutonic ancestors of the Anglo-Saxons, whilst they still lived on the continent, in N. Germany, came into contact with Roman merchants who were trading their wares far away from the Roman frontier of the Danube, and learnt to call them by the name of their trade, Lat. *mango*, a trader, a word which is preserved to-day in *ironmonger, fishmonger.* Likewise from Lat. *caupo*, innkeeper, comes, E. *cheap*, originally a noun meaning '*barter*,' giving as variations *chapman, Cheapside, chaffer, fare*, in later ages. The Latin *strata*, a paved road, survives in *street* (the Teutonic word was *weg*, way). Among other words which were taken over at this very early period are names of commodities (wine, butter, cheese, pepper), units, of measure (inch, mile), and the word mint (from Lat. *moneta*, money). Britain had been a Roman province from the

[illegible]

first century A.D., so it is natural to suppose that the Anglo-Saxons would pick up some Latin words from the Romanised Celts whom they dispossessed. It has always been something of a puzzle to know why more Latin and Celtic words were not absorbed into the early English language at this time; possibly because the conquest was ruthless, and the Britons were driven out to the West, many of them being massacred. The word *chester* (Lat. *castra*, military camp) was, however, learnt during the conquest, and occurs in many modern E. place-names, e.g. Chester (originally, *legionis castra*, the camp of the legion), Winchester, etc. Most of the Celtic words which are present in English to-day came into our language in later times, but it is possible that *bin*, *coomb* (small valley), *dun* (a dull brown colour), were learnt and borrowed into the language in Anglo-Saxon times. In 597 came St. Augustine and his missionaries, sent by Pope Gregory to convert the English. The story of how the latter was impelled to send this mission to England after seeing English boys exposed for sale in the slave market of Rome is well known and, incidentally, provides a good example of word-play based on false etymologies. He enquired who the slaves were. 'Angli,' was the reply. 'Good,' said the abbot, 'they have the faces of angels and should be coheirs with the angels in Heaven. From what province do they come?' 'From Deira.' 'Yea, verily, they shall be saved from God's ire (*de ira*) and called to the mercy of Christ. How is the King of that country named!' 'Ælla.' 'Then Allelulia shall be sung in Ælla's land.' In order to make the Gospel clear to the simple minds of their audiences, the missionaries formed many new English compound-words which have since gone out of use, and gave a new significance to some few native words (e.g. *god*, *hell*, and *rood*, an old word for a cross); when these devices failed, Latin words had to be pressed into service and their meaning explained to the converts. These include *abbot* (literally 'father'), *bishop*, *monk*, *nun*, *minster* (Lat. *monasterium*: the word *monastery* is a later borrowing), *noon* (Lat. *nona hora*, ninth hour), *priest* (Lat. *presbyter*: the word *presbyter* itself was borrowed later unchanged, hence *Presbyterian Church*), *school*, *clerk* (originally meaning 'one in holy orders'). The Celtic peoples, whom the Anglo-Saxons had conquered, had been converted to Christianity before the time of the Saxon invasion, but were naturally somewhat averse to take steps to save the souls of their heathen conquerors, for which they were duly reprimanded by Bede; if such a conversion had been attempted before the coming of St. Augustine, it is possible that we might have had many other Celtic and Latin words—for Latin is the official language of Christianity—introduced into English before the seventh century. It is, however, to these Celtic Christians that we ultimately owe the word *cross*; it was originally a Latin word taken over by the Scandinavians when they were conquering in Ireland, and introduced by them into the North of England; it is common in place names like *Crossthwaite*. Many of the Latin words which have been mentioned were learnt *orally* by the early English, but in course of time as monasteries were founded and Latin learning was fostered, other words, which were met with in Latin and Greek books, filtered into English; and so it has continued until modern times.

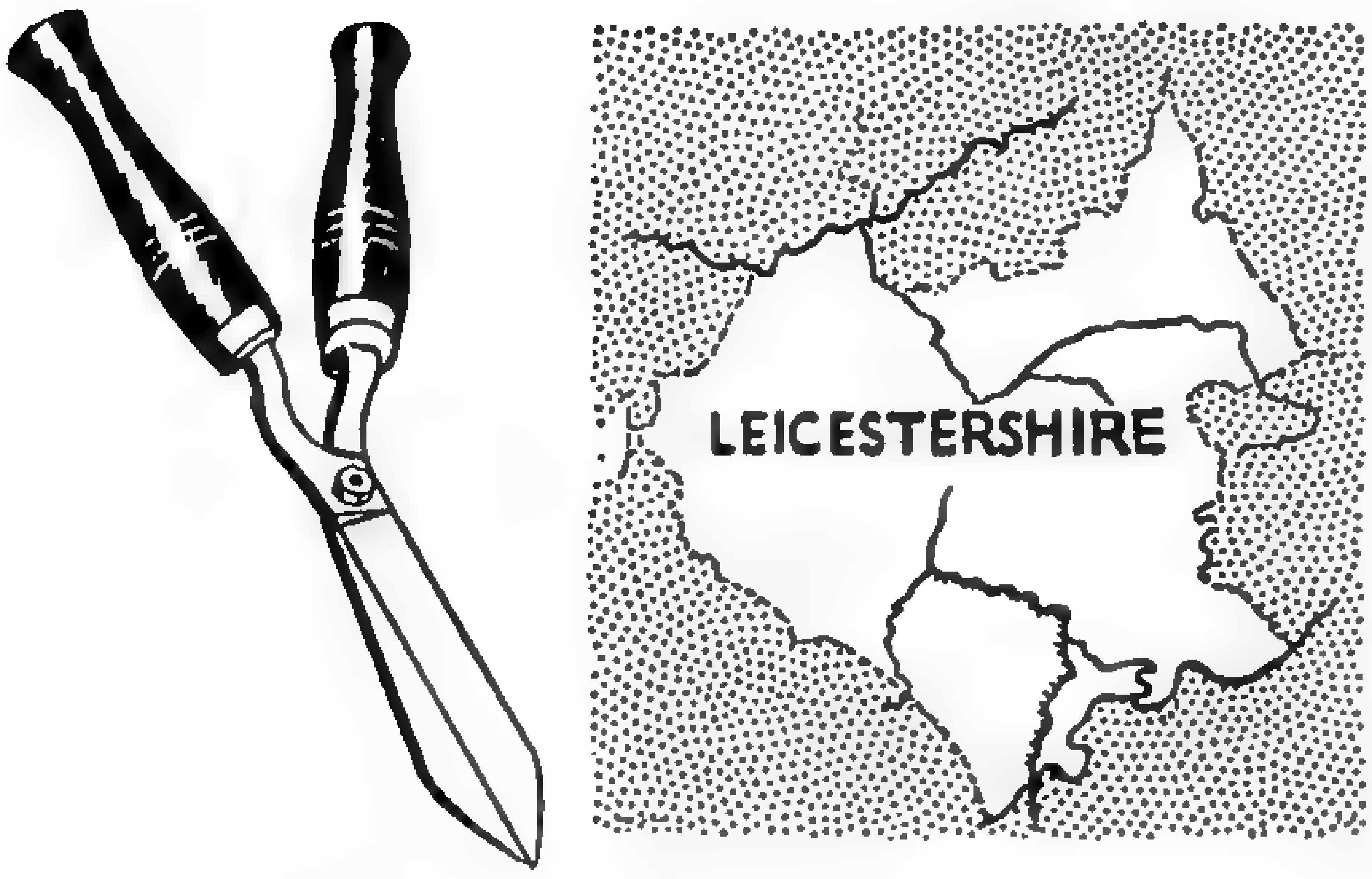
SOURCES OF NEW WORDS

To-day, scientists turn to the classical languages—to Greek in particular—when they wish to name their new inventions and discoveries; the innumerable

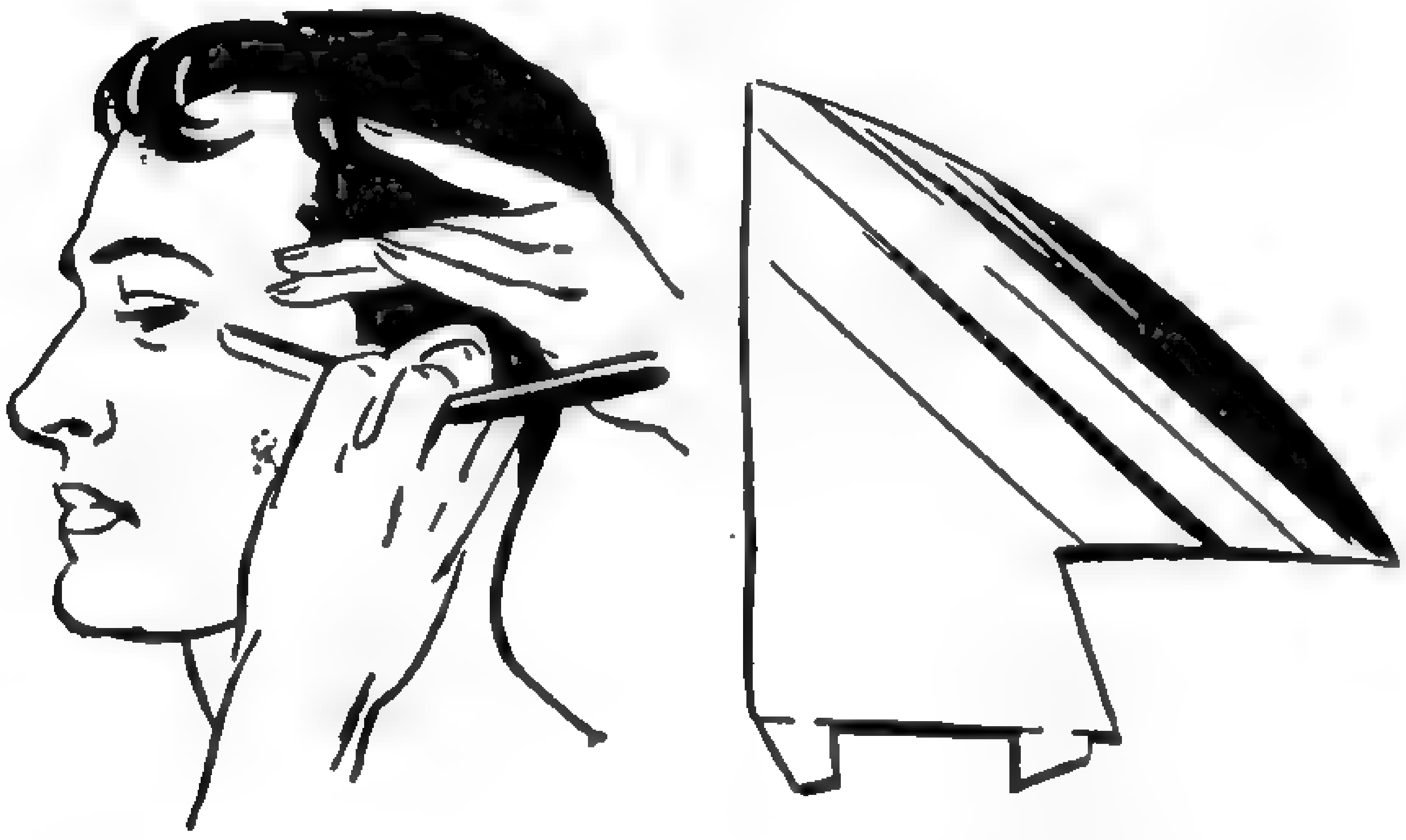


SAINT GREGORY AND THE ANGLES

Here is a reconstruction of the incident described on the opposite page. The story is recorded in Bede's "Ecclesiastical History." Saint Gregory was himself coming to England and had actually set out upon his journey of conversion but was recalled to Rome after the third day. Saint Gregory was the son of a wealthy Roman Patrician and became a prefect but relinquished his position to become a monk. He founded seven monasteries and was appointed ecclesiastical ambassador (apocrisarius) at Constantinople. Later he was made abbot of a monastery in Rome where he wrote his famous exposition of the Book of Job. He became Pope in the year 590.



SHEARS SHIRE



SHAVE (PLOUGH)SHARE

Derivatives from the Teutonic 'to cut.'

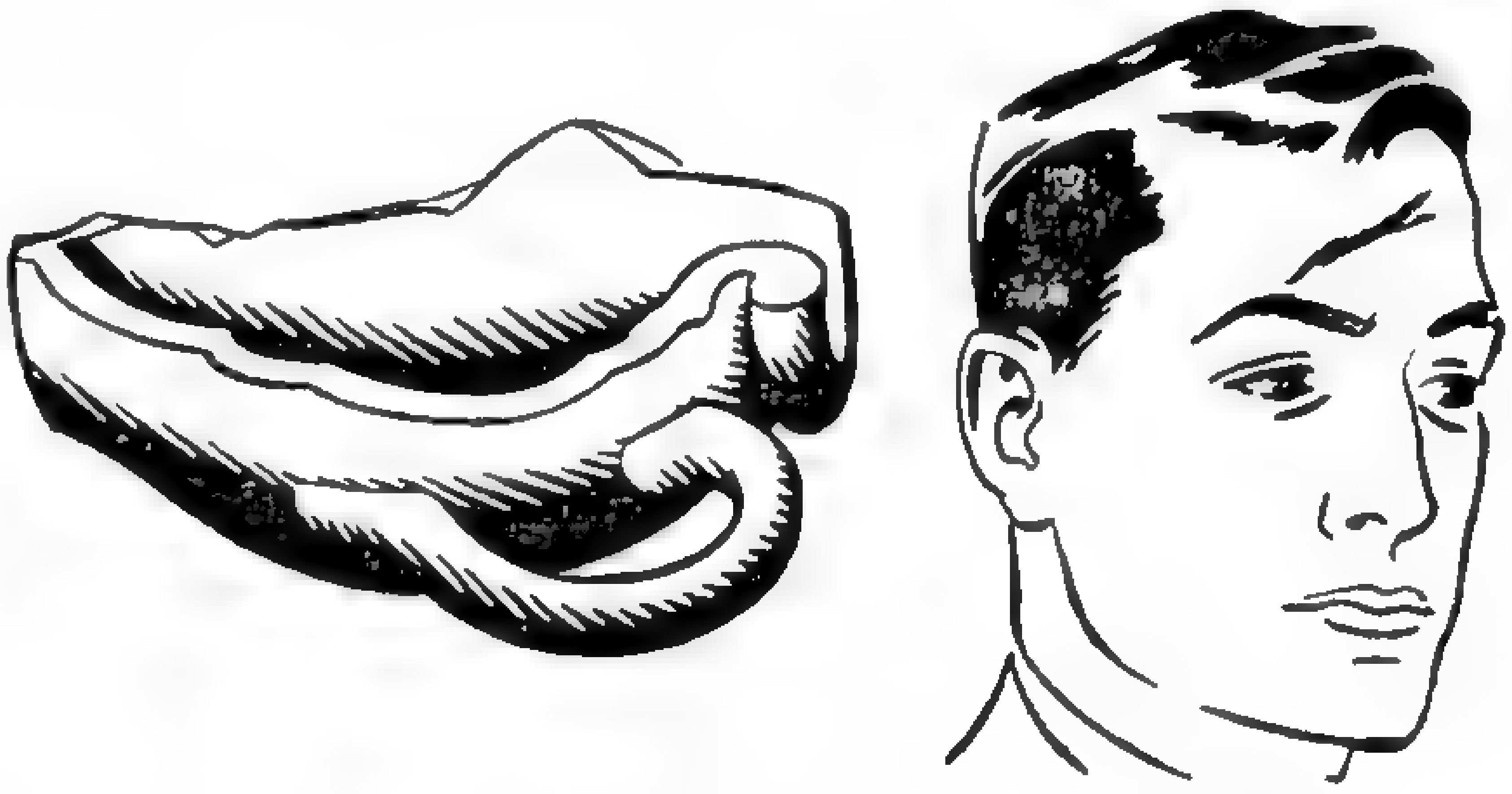
technical terms of law, medicine, philosophy are mostly of Latin and Greek origin. The familiar abbreviations which we use in writing are understood by most, and yet they frequently stand for Latin expressions, which we have forgotten; we write the two letters *e.g.* as an abbreviation of Lat. *exempli gratia*, meaning 'for example'; *pp.* for *paginæ*, pages; *viz.* for *videlicet*, namely. An earlier form of *viz.* was *vidz*; the *z* is not a proper letter but the corruption of a symbol used to show that the word was abbreviated. *Etc.* is used for *et cetera*, 'and the rest'; *i.e.* for *id est*, 'that is'; *D.V.* for *Deo volente*, 'God willing'; *Oxon.* for *Oxoniensis*, 'of Oxford'; *Cantab.* for *Cantabrigiensis*, 'of Cambridge.'

Moreover, word-making in English owes much to the affixes (i.e. prefixes and suffixes) which we have adapted from Latin and Greek, some of those from the Latin coming to us by way of French (e.g. bond-*age*, nation-*al*, etc.). Although the native Anglo-Saxon affixes still have their place in word-building (e.g. sweet-*ness*, guilt-*less*, hurt-*ful*, etc.), some of them are almost obsolete, e.g. *-ling*, little (dar*ling*, gos*ling*), and some have lost their popularity, their place being taken by others from Latin and Greek sources. The Latin prefix *re-* has replaced the English *again*; Lat. *in-* the E. *un-* (*un*glorious becomes *in*glorious); the native cruel-*ness* becomes cruel-*ty*. Some Gk. and Lat. affixes are found in the following words: *eu*-logy, *ev*-angelist; *panto*-mime, *pan*theist; *anti*-pathy, *an*-swer; *sub*-ject, *sus*-pect; cordi-*al*, betroth-*al*; Nere-*id*, ox-*ide*.

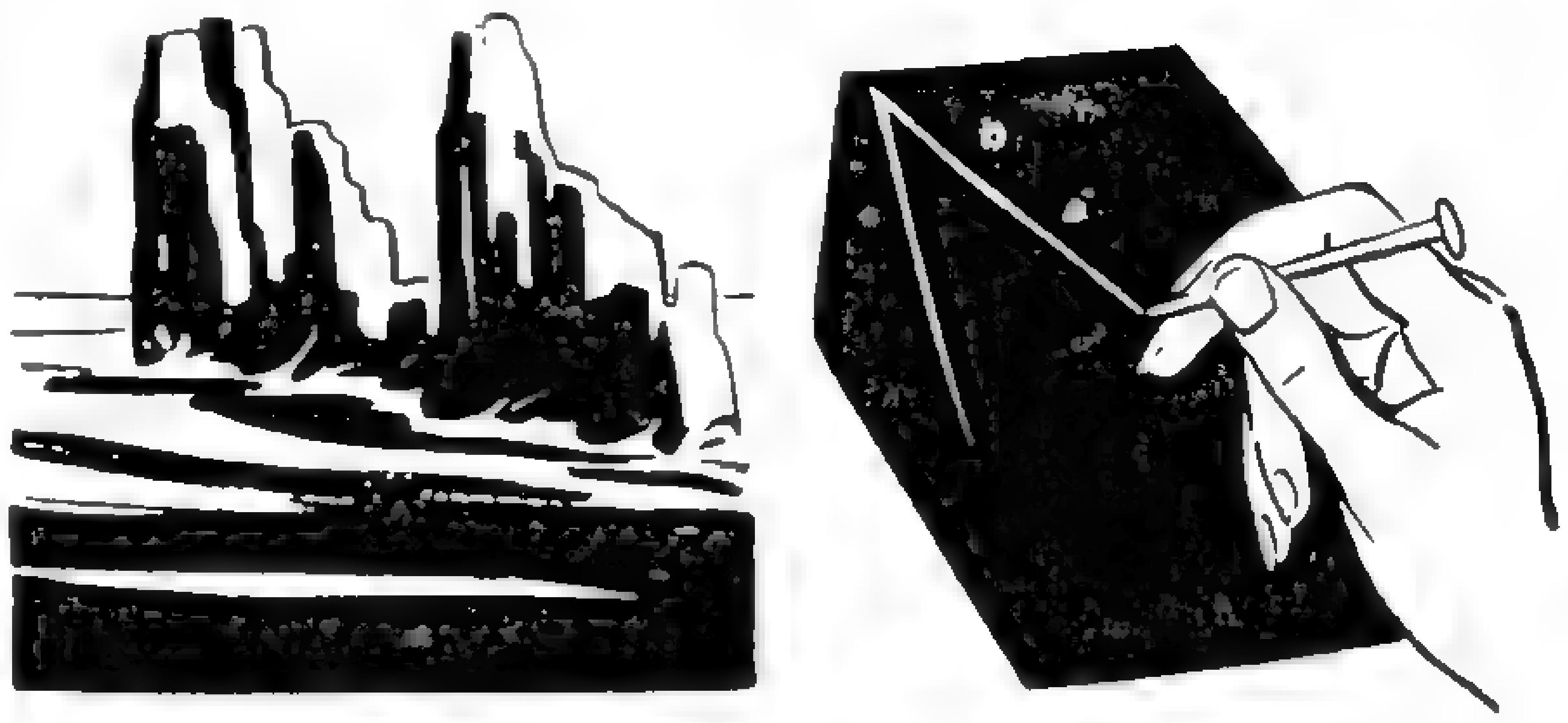
In contrast to these word which have come into English from the classical languages and which are mostly of a learned or abstract character, we may pass on to notice another group of homely, everyday words for which we are indebted to the Scandinavian languages. We have already noticed that the word *egg* owes its 'un-English' spelling to this source; others, to name a few only, are the words *law*, *odd*, *low*, *want*, *wrong*, *scant*, *thrall*, *knife*, *beck*. The abrupt, curt character of these words will be noticed; such Norse borrowings are often words of one syllable which can be recognised by the hard consonant sounds they contain.

If we think of modern English words which derive from the original Teutonic word 'to cut,' viz. *shears*, *shire*, *shave*, (plough)*share*, (pot)*shard*, *scar*, *skerry*, *score*, it will be noticed that the first five begin with the soft sound *sh*, the English pronunciation, the last three with the hard sound *sk*, the Norse pronunciation. Many of these Scandinavian words end in *t*, which originally marked the neuter gender of the Old Norse adjective, e.g. *scant*, *want*. In *wanton*, however, we see the word, without the *t*, in the form *wan*; the second part *ton* is an old verb infinitive from which derives modern E. *tug*: the original meaning of the whole word, therefore, being 'one lacking training.' *Thursday* is Thor's day, Thor being the popular heathen god of the North, 'the thunder-god.' *Thor* and *thunder* are not only cognate with the word *tone*, but also with *astonish*, *astound*, literally, 'to strike with thunder,' used in this forceful sense in the Milton passage quoted below, p. 90. *Fellow* originally meant a 'fee-layer,' one who put down his *fee* (an old word for money) beside yours when you entered into partnership with him. *By-law* contains as its first syllable the same Norse word as the last syllable in *Whitby*; this, however, is a different word from the *by* in *bypass*, *by-election*, where it is the preposition *by*, which is used by Shakespeare in *byroom*, a private room. The Scandinavian *aloft* literally means 'in the air' (*á lofti*): the corresponding O.E. word for 'air' was *lyft*, which has now gone out of use; E. *lift* is not from this word, but a form of the Scandinavian verb *lyfta*, to lift, which is cousin to *loft*. The three *Ridings* or county divisions of Yorkshire are so called because of the O.N. word *thrithjungr*, a third part: the *th*-, which begins the word, has been lost because it tended to be slurred over by the last sound (*th*) of the words North, East, West, which usually preceded it. The two words *bask*, *busk* preserve in the *sk* the O.N. reflexive pronoun *sik*, which was suffixed to the verb: this is still used in Modern Icelandic where the infinitive *bathast* means 'to bathe oneself'; so *bask* now comes to mean in E. 'to bathe oneself in the warmth of the sunshine.' *Busk* was originally *búask* (*búa-sik*), 'to get oneself ready'; the past participle (*búinn*) of this verb survives in *boun*, the alliterative phrase *busk* and *boun* occurring in ballads and early writings, e.g. 'He did *buske and bowne* him, to go on his message.' It also survives in the form *bound* in the expression 'homeward bound.' The verb *die* is a Scandinavian word which in time replaced the native *steorfan*: this has survived, however, with a weakened meaning in E. *starve*, and also in the curious dialect expression 'you'll starve with cold' or, as we should say, 'you'll catch your death of cold.' Perhaps most important of all our borrowings from this source are the pronouns *they*, *them* and *their*, which gradually replaced the English equivalents *hi*, *heom*, *heora*; since *hi* (plural) closely resembled *he* (singular), and *hire*, her, was easily confused in speech with *heora*, 'their,' the adoption of these new forms was greatly to the advantage of the English language.

It is obvious that the infinite variety of the English vocabulary is due largely to these borrowings from other languages. Many of these foreign words are intro-



(POT) SHARD SCAR



SKERRY SCORE

Derivatives from the Teutonic 'to cut.'

duced to describe things and conceptions for which there is no adequate English equivalent; but others too are welcomed, which seem at first sight superfluous, since our vocabulary already possesses native words which bear the required meaning and can serve the writer's purpose.

SYNONYMS

The presence in a language of several words for the same object or idea is, however, of inestimable value; such equivalents are called 'synonyms' and their skilful use enables an author to impart variety and emphasis to his style. Consider the effect of the use of the synonyms *friends, associates, co-partners,* in this passage from Milton's *Paradise Lost:*

> But wherefore let we then our faithful friends,
> Th'associates and co-partners of our loss
> Lie thus astonished on th' oblivious pool?

or again in Beelzebub's reply a few lines later:

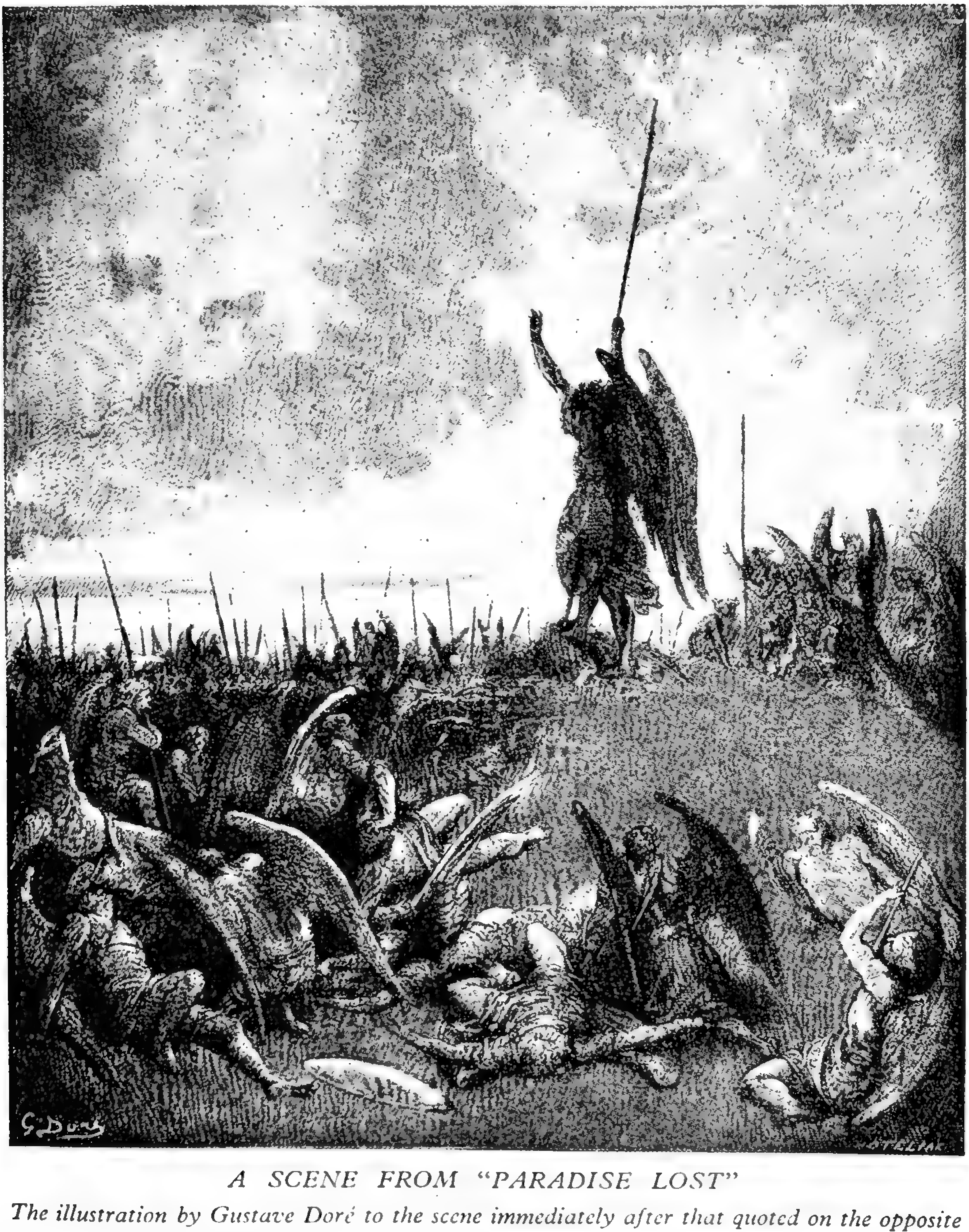
> they will soon resume
> New courage and revive, though now they lie
> *Grov'ling* and *prostrate* on yon lake of fire
> As we erewhile, *astounded* and *amazed.*

As other examples may be cited the series *peace, calm, quiet, tranquillity, amity, concord, harmony;* or again, *requisite, necessary, required, needful, indispensable; handbook, manual; compassion, sympathy; manly, virile.* It will be remembered how the Prayer Book makes use of synonyms to impress the meaning, e.g. 'I pray and beseech you,' 'requisite and necessary,' 'we have erred and strayed.' Some of these synonyms are more pretentious than others; some are literary words, some colloquial; some 'learned' some 'popular'; some more suitable for verse than prose. The occasion must decide whether one should say or write *bit* or *modicum, chew* or *masticate, sweat* or *perspire, grief* or *dolour,* and it is one of the marks of a good writer when the right word is chosen. By their usage and association with other words and expressions, some of these so-called 'synonyms' come to differ from each other by fine shades of meaning: it is not easy for a foreigner to appreciate the different connotations of the words *paternal–fatherly, worldly–mundane,* for example, but such differences do exist, although difficult to describe in words.

We have already noticed that some foreign words have been borrowed several times over by the English language at different periods of its history. Words which were originally identical at one stage of their development and which have come to vary in their spelling, pronunciation and meaning are called 'doublets.' Such variations may be considerable, so that the relationship of the different forms the word has taken remains unsuspected.

DOUBLETS

One of the most interesting of these is *guest-hostile. Guest* has a clear line of descent into English from the earliest Aryan parent speech, when it meant 'stranger'; by a different line of descent the original Aryan word takes the form *hostis* in Latin, with the meaning 'enemy.' Although *guest* was already present in our language as the true English heir of the earliest form of the word, *hostile* was made from its Latin cousin *hostis* and entered the language to bear a different meaning. A simpler example is provided by the words *skirt* and *shirt,* the relationship



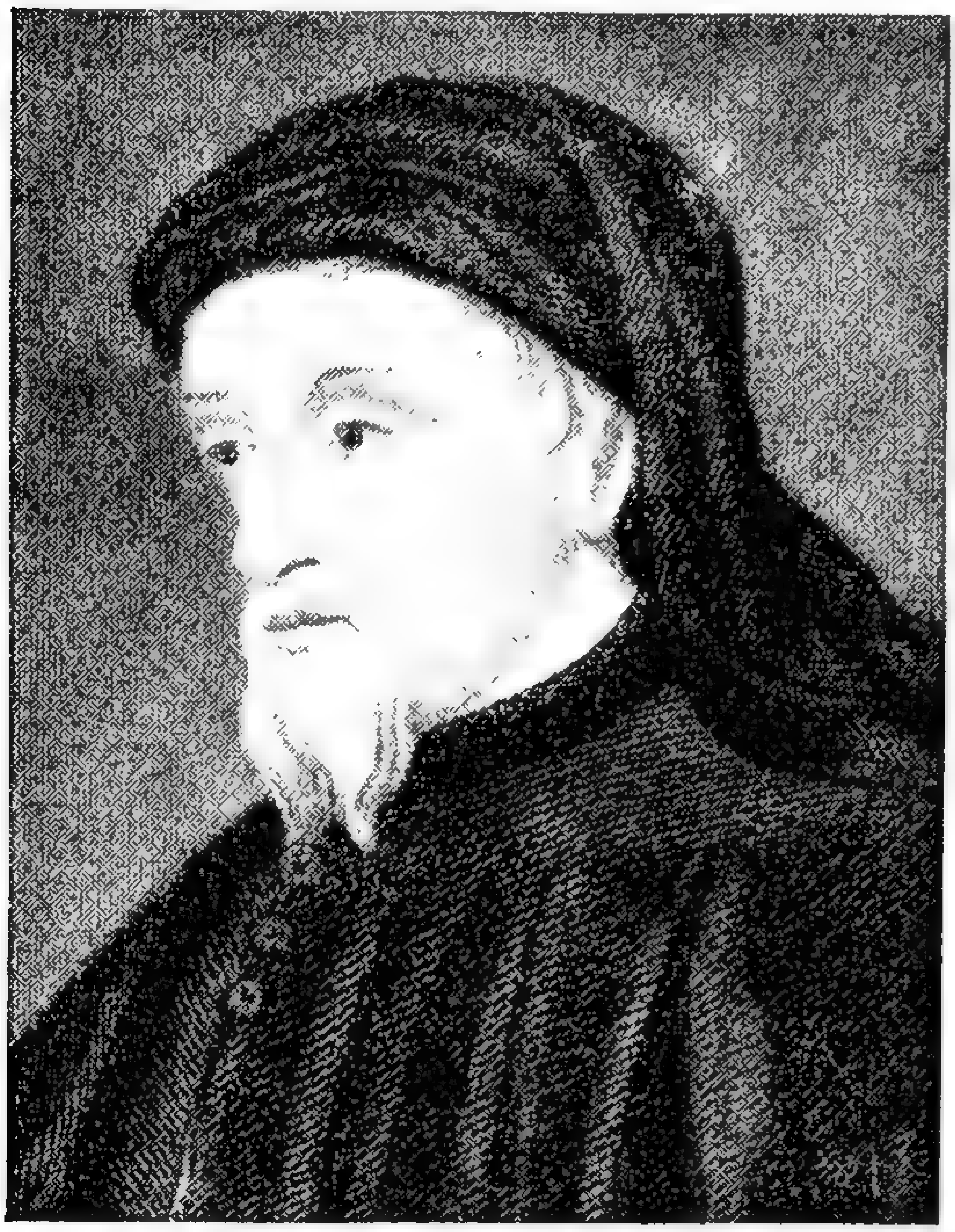
A SCENE FROM "PARADISE LOST"

The illustration by Gustave Doré to the scene immediately after that quoted on the opposite page where Satan harangues the fallen angels:

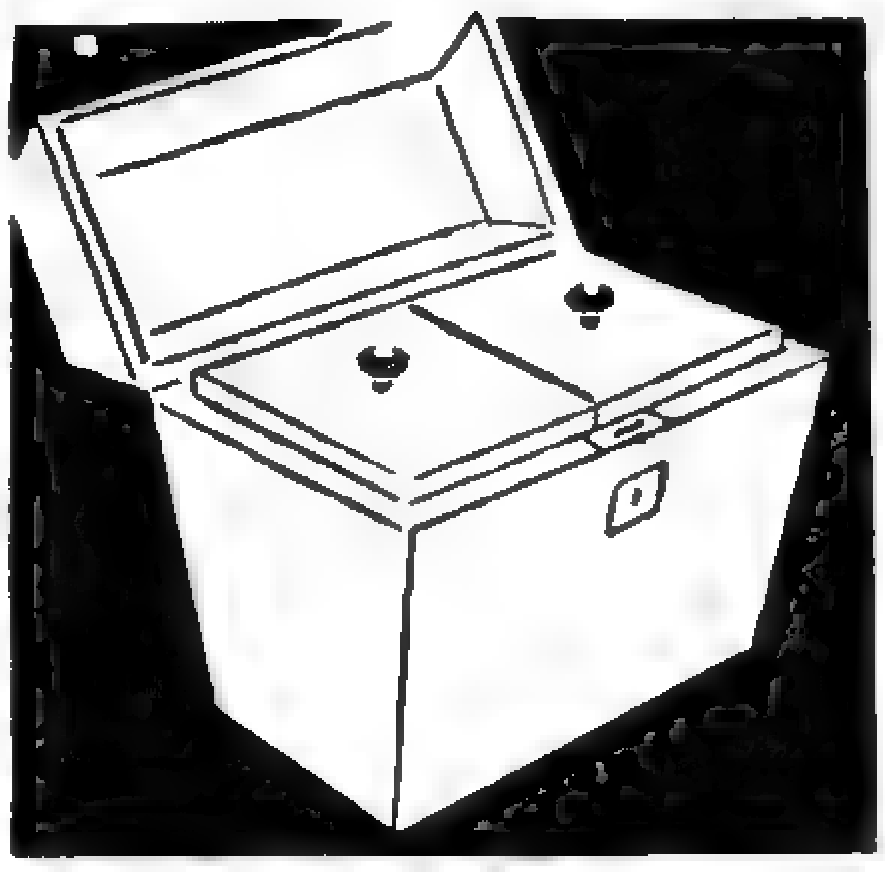
"Abject and lost, lay these, covering the flood,
Under amazement of their hideous change

. . . rowling in the Flood
With scattered Arms and Ensigns."

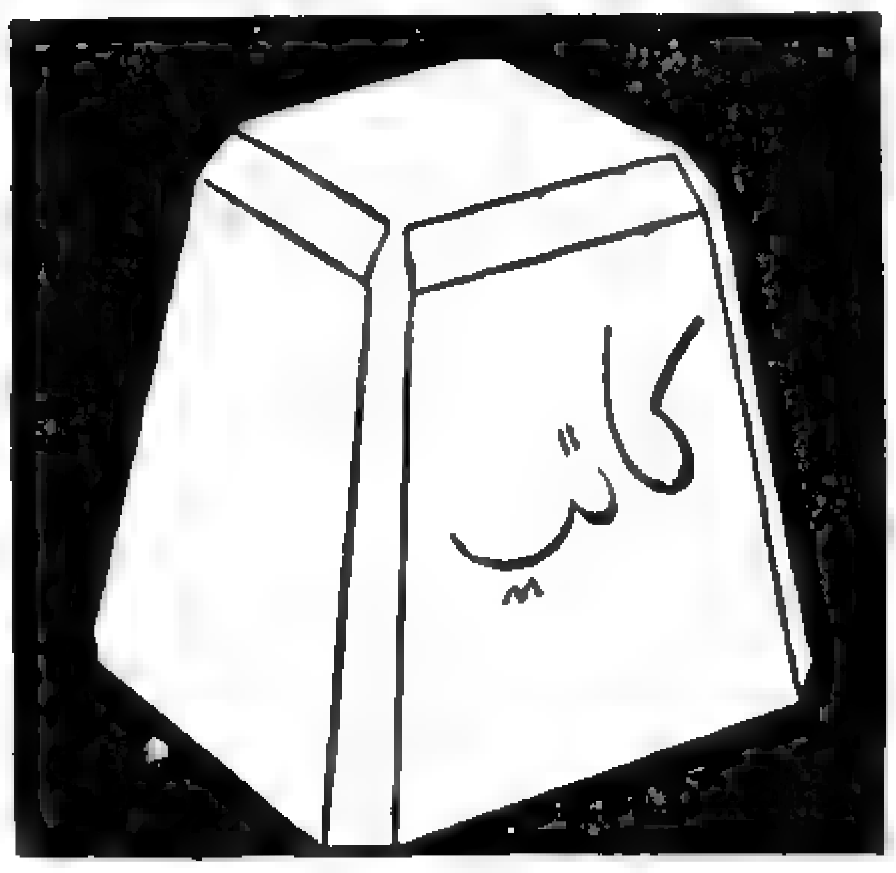
can probably be understood if what has been said above regarding the peculiarities of Scandinavian and English speech is borne in mind. *Manœuvre* and *manure* are an unlikely pair, but each is related to Fr. *manœuvre* (cf. the Fr. proper name *Manouvrier*), ultimately from late Lat. *manoperare*, to work by hand. Many doublets have arisen because we have borrowed a word directly from Latin and have again acquired the same word, in a new dress, from French, which it will be remembered descended from Latin as spoken in the Roman province of Gaul. These colloquial Latin words underwent many changes in becoming French, with the result that their resemblance to their ancestors in classical Latin is often very remote. Thus *legal*, *loyal* are each from Lat. *legalis* (cf. *lex*, law). *Legal*, as can be seen, comes direct from Latin, but *loyal* is from the O.Fr. equivalent *loial*. So, too, comes from the French form the word *leal*, a dialect form of *loyal*, as in the expression 'The Land of the Leal,' explained by one dictionary as meaning 'Paradise—not Scotland!' *Tabernacle* is from Lat. *tabernaculum*, a little tent, shop, but *tavern* comes to us through the Fr. form *taverne*: a more striking divergence in meaning would be difficult to find. *Blaspheme* is Greek for 'to speak evil': the word adopted into Latin as *blasphemare* becomes O.Fr. *blasmer*, shortened to Fr. blâmer, whence our word 'blame.' A *restive* (or *resty*) horse was once defined as 'one which draws back instead of going forward,' i.e. 'one that refuses to budge.' The word is from Lat. *restare*, to hang back. We might expect *restless* to be a doublet of this word, but actually *rest* here is related to O.E. *ræst*, bed, and *rest-less* is therefore 'refusing to lie quiet,' entirely the opposite of the original meaning of *restive*, which comes by its modern meaning by confusion with *restless*. The true doublet of *restive* is *rusty* (originally *reasty*, *resty*), applied to strong bacon which has been kept a long time. *Fashion* from Fr. *façon* becomes the doublet of *faction*, from Lat. *facere*, *factum*. *Cloak*, earlier spelling *cloke*, from an old northern dialect form of Fr. *cloche* (because it resembled a bell in shape), is the cousin of *clock*. The three names *Charles*, *Caroline*, *Charlotte* have all the same derivation, but in each the first part of the name is pronounced differently, because they were adopted into English at different periods of our early history. This fact accounts too for the contrasts in accentuation in *gallánt* (noun) and *gállant* (adjective): the adjective was introduced earlier than the noun, and the borrowed word pronounced after the English fashion, with the accent on the first syllable. Later borrowings, however, imitated the French pronunciation, with the accent coming later in the word. Hence we can tell that *salon*, *dragon*, *gentle* were borrowed before *saloon*, *dragoon*, *genteel*,

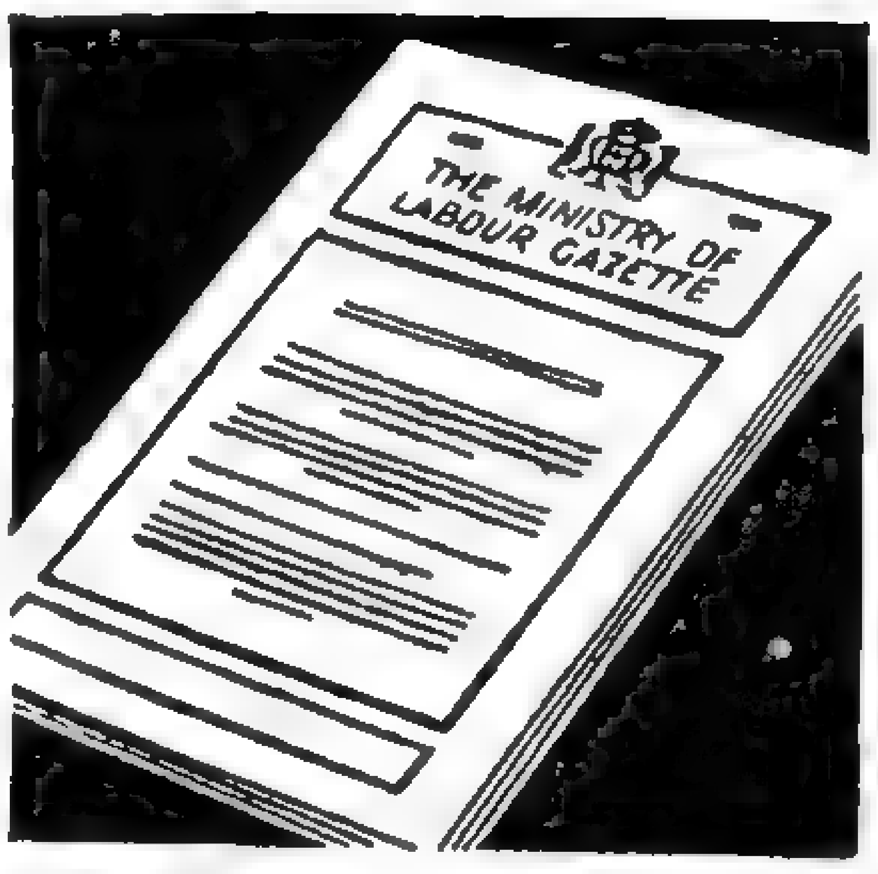


GEOFFREY CHAUCER

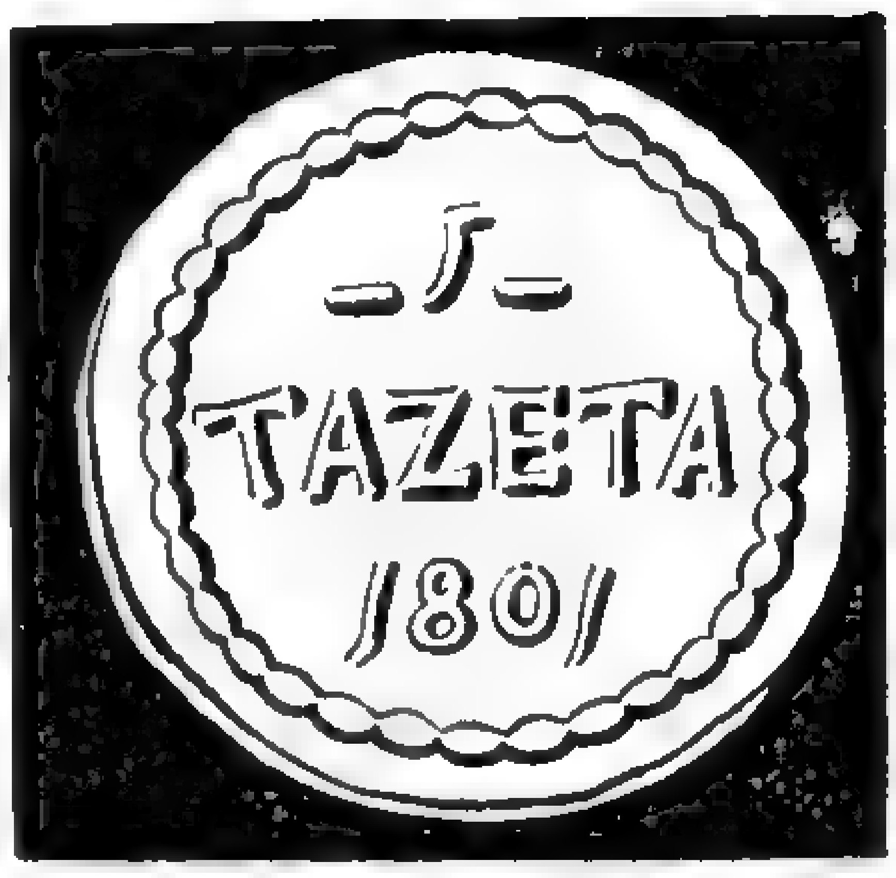


(TEA) CADDY comes to us from the Malay 'Kati,' a weight slightly over one pound.

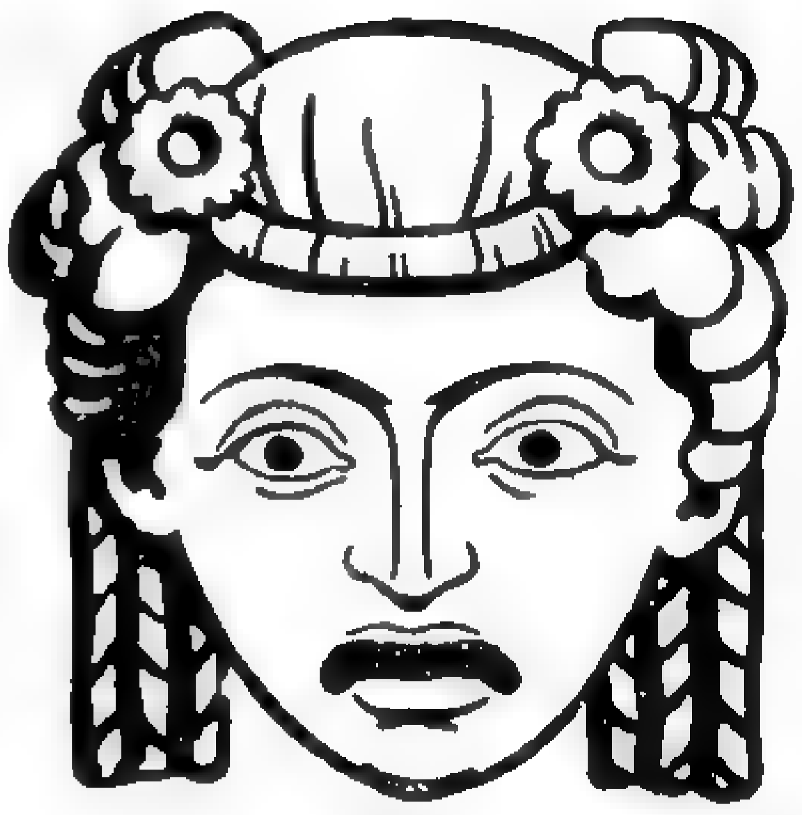



THE MINISTRY OF LABOUR GAZETTE

GAZETTE comes to us from the name of a small Venetian coin of the value of a farthing.



PARSON has an original meaning with **PERSON:** an actor's mask in classical times.



SOME WORDS THAT HAVE CHANGED THEIR MEANING

which then came to have different meanings.

CHANGE OF MEANING

Words in a language are liable at any time to change their meaning, and not only on those occasions when they pass from one language to another. It is this fact that renders many passages in Chaucer and Shakespeare, for example, liable to misinterpretation by a modern reader. The unfamiliar words can be safely elucidated in a dictionary or glossary, but we are apt to take the familiar words for granted, and to assume that they must inevitably have the same meanings as they do in our modern speech, just because we can recognise them without difficulty. Hamlet's famous line:

> Thus Conscience does make cowards of us all

we dissociate from its context and make into a proverb, but the meaning of *conscience* to-day is quite different from the sense it bears in this passage, as can be realised if the context of the speech is taken into account. In Elizabethan times *secure* often meant 'careless,' and *security* 'carelessness,' as in the lines in *Macbeth*:

> And you all know, security
> Is mortals' chiefest enemy.

When Chaucer tells us that a ship's bottom was *casually* rent, he means 'by accident,' the word being, in his day, much nearer to our modern *casualty*. Both are related to the word *case*, literally 'what befalls' (Lat. *cadere*, fall). When he wishes to say 'accommodation is limited' he writes 'so streit of herbergage,' where *streit*, modern 'strait,' is really the word we use when we say 'in straitened circumstances,' related to the words *stretch* and *strait*, 'a narrow channel.' His word *catel* means 'chattels,' 'property' rather than our limited 'cattle'; and the word *queinte*, our modern 'quaint' has the sense 'subtle' in the line:

> O brotel joye, O swete poison queinte.

At various periods this word (Lat. *cognitus*) meant 'clever,' 'ingenious,' 'elegant,' 'graceful.' When Chaucer says:

> Ye been ful coleryk of complec-cioun

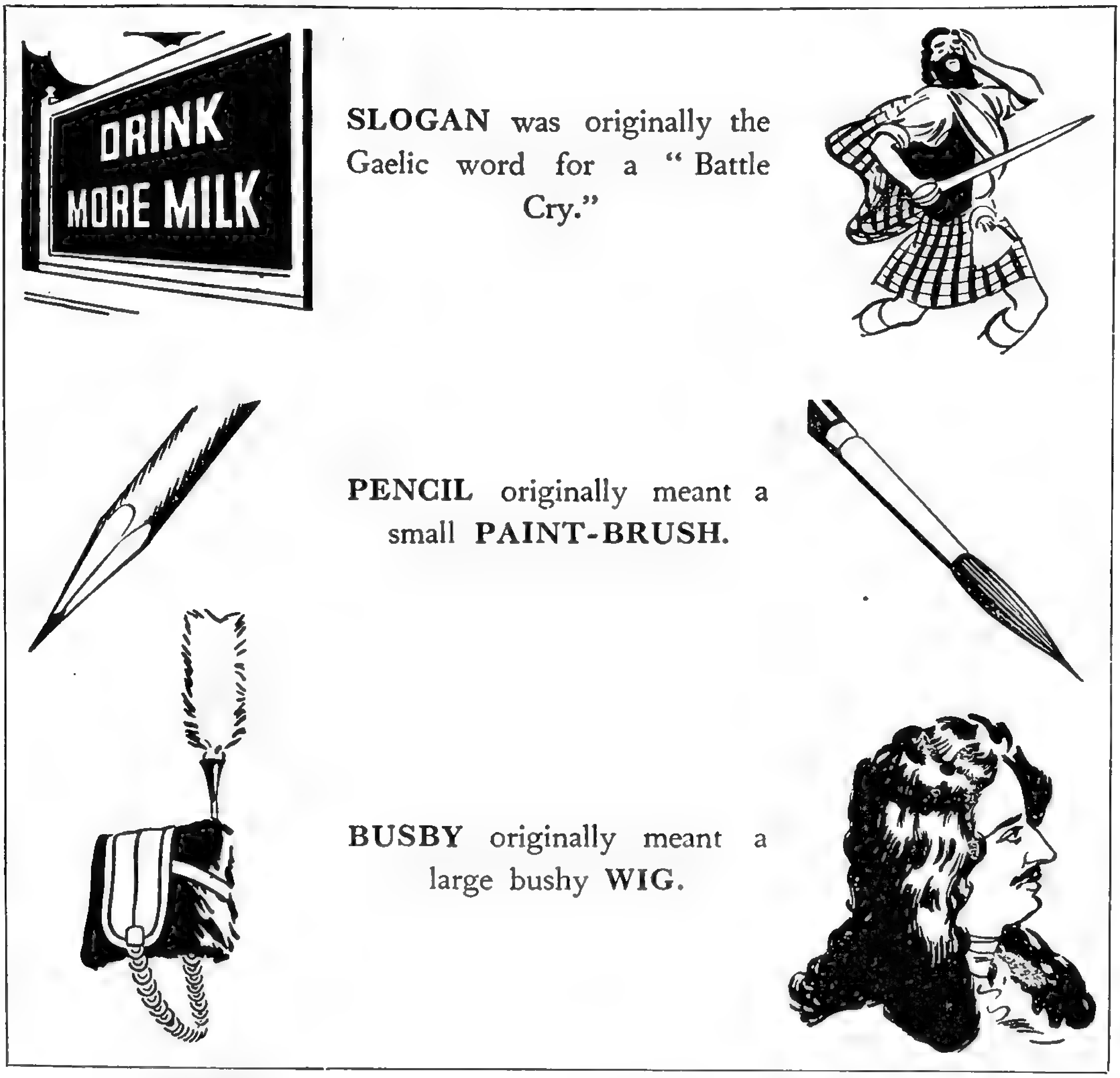
he means by *complexion*, the 'blending' (literally, 'plaiting together') of the four 'humours' of the body; mixed in varying proportions, these determined a person's *temperament* (literally, 'his due mixture of different qualities'); the face was regarded as the index of this 'blending' of the 'humours' of the body. To *ban* meant originally merely 'to proclaim,' and only later came to have the meaning 'curse,' 'excommunicate,' 'prohibit': its original meaning exists now in '*banns* of marriage,' and a *bandit* is a 'proclaimed outlaw.' In *Piers Plowman*, love is described as 'the *triacle* of Heaven,' and the Bishop's Bible of 1568 was nicknamed 'The Treacle Bible' because the verse in Jeremiah, viii., 22, now rendered 'Is there no balm in Gilead?' is there translated 'Is there no tryacle in Gilead, is there no phisition there?' The original meaning of *treacle* was 'pertaining to a wild beast' (cf. *therio-morphic*, beast-like); by stages it came to mean 'an antidote against the poisonous bites of animals,' 'a syrup-remedy'; finally, more generally, 'any kind of syrup.' *Buxom* meant once 'obedient,' 'yielding', and is related to the modern word *bow*. *Silly* and *daft* once had the meanings 'blessed' and 'gentle' respectively. An old homily describes Holofernes as having his head stricken from his shoulders by 'that silly woman Judith,' and the Virgin Mary as the 'daft maiden.' *Daft* and *deft* are doublets. *Sad* (literally 'satiated,' cf. Lat. *satis*, enough) came by successive stages to signify 'serious,' 'sedate,' 'melancholy.' To-day we say a cake is 'sad' when it is heavy and doughy; because of its variety of meanings, Shakespeare can play upon the word, as he does in *Romeo and Juliet;* Benvolio uses it to mean 'in all seriousness,' Romeo purposely misunderstands him by taking the word in its modern sense:

> *Ben.* Tell me in sadness who she is you love.
> *Rom.* What, shall I groan, and tell you?
> *Ben.* Groan? why, no;
> But sadly tell me who.

A writer of sermons in the seventeenth century could say, 'when Christ was transfigured it did *amuse* Peter, James and John'; he is here using the word in its original sense of 'to make to muse,' 'to occupy the attention.' Sometimes it can mean 'trick,' 'delude.' The word *muse* is probably connected with *muzzle*. Milton's description of music in *L'Allegro*, played

> With wanton heed and giddy cunning

will convey little of its full meaning unless we bear in mind the early significance of *wanton, heed, giddy, cunning*. *Wanton*, which we have discussed before, has the sense here of 'reckless'; *heed* suggests 'studied attention': thus,



SLOGAN was originally the Gaelic word for a "Battle Cry."

PENCIL originally meant a small **PAINT-BRUSH.**

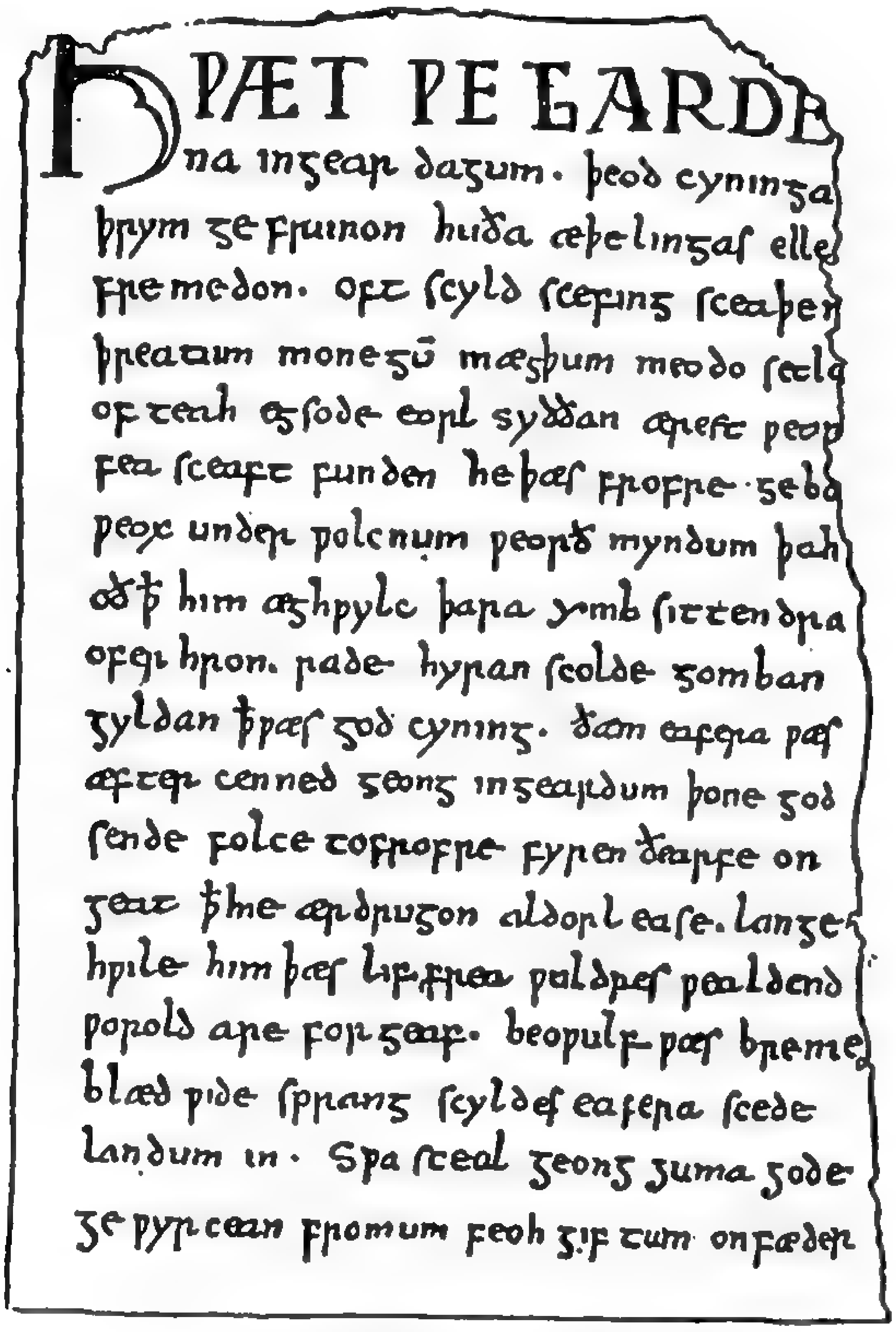
BUSBY originally meant a large bushy **WIG.**

MORE WORDS THAT HAVE CHANGED THEIR MEANING

'a wild, *agitato* effect achieved, however, by strict attention to technique.' *Giddy* in its old sense of 'possessed by a god' (cf. the root meaning of *enthusiasm*, cognate with Gk. *theos*), and so 'divinely inspired.' *Cunning* with its old meaning of 'skill.' The whole line may therefore be paraphrased, 'unrestrained music, played, however, with a strict regard to technique, composed by divinely inspired skill.'

PLACE-NAMES

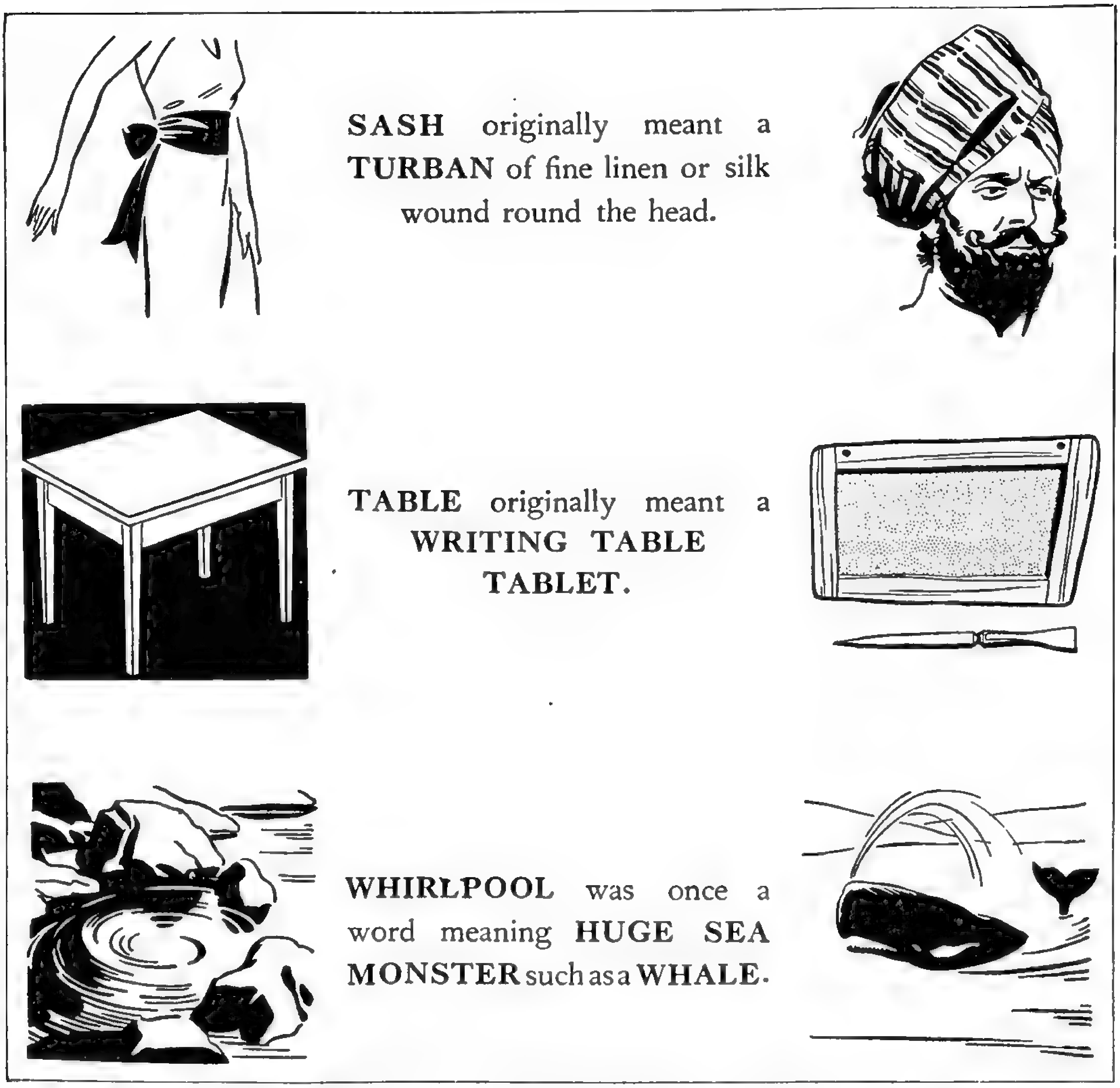
Perhaps the most interesting work in the history and derivation of words is being done to-day by the English Place-name Society, which sets out to elucidate the place-names of England and to chronicle their various spellings and pronunciations at different periods of their history. Many of the early forms assumed by these names can be dated exactly, because such places are often mentioned in documents whose dates can be ascertained. More than anything else place-names tempt the ingenuity of the amateur philologist who is ready, week in, week out, to send to the press the fanciful derivations he has concocted. Some time ago, picture post-cards of the village Osmotherley, in Yorkshire, printed, below a view of the market-place cross, the story of how the place received its name, giving as the derivation 'Ossy (i.e. Oswald)-by-his-mother-lay.' The scholars of the Place-name Society have shown, however, that the name was spelt *Asmundrelac* in Doomsday Book and that it signifies 'Asmund's clearing,' Asmund being a Scandinavian name. Similarly *Thrushgill*, in Lancashire, is not the 'glen of thrushes,' but thrush is a corruption of *thurs*, the old word for giant. *Troughburn* has nothing to do with 'trough' but may be the word *troll*. *Rickerby* is not 'Hayricktown' but 'Richard's town.' *Copeland* is 'bought land,' and *Leatherhead* unconnected with modern English 'leather,' whatever else its meaning may be, and that is uncertain. *Cargo Fleet*, near Middlesbrough, has had its original name corrupted because it was imagined that the name sprang from the exporting activities of the seaport: it was originally *Caldcottes*, 'cold hut(s),' possibly implying 'a place of shelter for animals, in an exposed position,' and may be connected with the place-name *Coldharbour* which occurs in England, and which may possibly mean 'a place of shelter for way-farers.' *Sutherland*, in Yorkshire, is *Souter lund*, 'the shoemaker's grove.' *Mincing Lane*, in London, is derived from an old word *menechen*, nuns. *Dingwall* in Scotland is the same name as *Tynwald Hill* in the Isle of Man: the word is the Scandinavian *thingvollr*, place of assembly: the word *vollr* is cognate with *weald*, *wold*, and with G. *Wald*.



HƿÆT ƿE GARDE
na inᵹear daᵹum. þeod cyninᵹa
þrym ᵹe frunon huða æþelinᵹaſ elle
fremedon. oft ſcyld ſcefinᵹ ſceaþe
þreatum moneᵹū mæᵹþum meodo ſetl
of teah eᵹſode eorl syððan æreſt ƿeo
fea ſceaft funden he þæſ frofre ᵹeb
ƿeox under ƿolcnum ƿeorð myndum þah
oð ꝥ him æᵹhƿylc þara ymb ſittendra
ofer hron rade hyran ſcolde ᵹomban
ᵹyldan ꝥ ƿæſ ᵹod cyninᵹ. ðam eafera ƿæſ
æfter cenned ᵹeonᵹ inᵹeardum þone ᵹod
ſende folce to frofre fyren ðearfe on
ᵹeat ꝥ hie ær druᵹon aldor eaſe. lanᵹe
hƿile him þæſ lif frea ƿuldreſ ƿealdend
ƿorold are forᵹeaf. beoƿulf ƿæſ breme
blæd ƿide ſpranᵹ ſcyldeſ eafera ſcede
landum in. Sƿa ſceal ᵹeonᵹ ᵹuma ᵹode
ᵹe ƿyrcean fromum feoh ᵹif tum onfæder

The first page of Beowulf.

The following examples taken from the Society's volume which deals with the place-names of Surrey, will show how strangely words can be corrupted during their history. *Pig Bush Farm* was originally *Pykbushe*, the name referring to some bush or shrub with sharp points or spikes. *Berty Grove* is 'bright grove,' from the old word *beorht*,'bright.' *Valley End* is a name made up of the two words *falod* and *leah*, which would mean 'wood or clearing marked by a fold'; these same two words are also found in the name *Fawley*. A hamlet situated in the middle of rising ground is unexpectedly called *Bowler's Green*, but the name was *Bove-lith* in the thirteenth century and this means 'above the slope,' containing O.E. *hlith*, slope. Very near *Bowler's Green* is *Chocolates Wood*. This attractive name, however, results from a compound of O.E. *ceart* (as also in *Churt*) and *læs* ('pasture,' 'meadowland'): the element *cert*, *ceart* occurs frequently in Surrey names and means 'ground overgrown with gorse, broom, bracken'; ground called *charty*,



SASH originally meant a **TURBAN** of fine linen or silk wound round the head.

TABLE originally meant a **WRITING TABLE TABLET.**

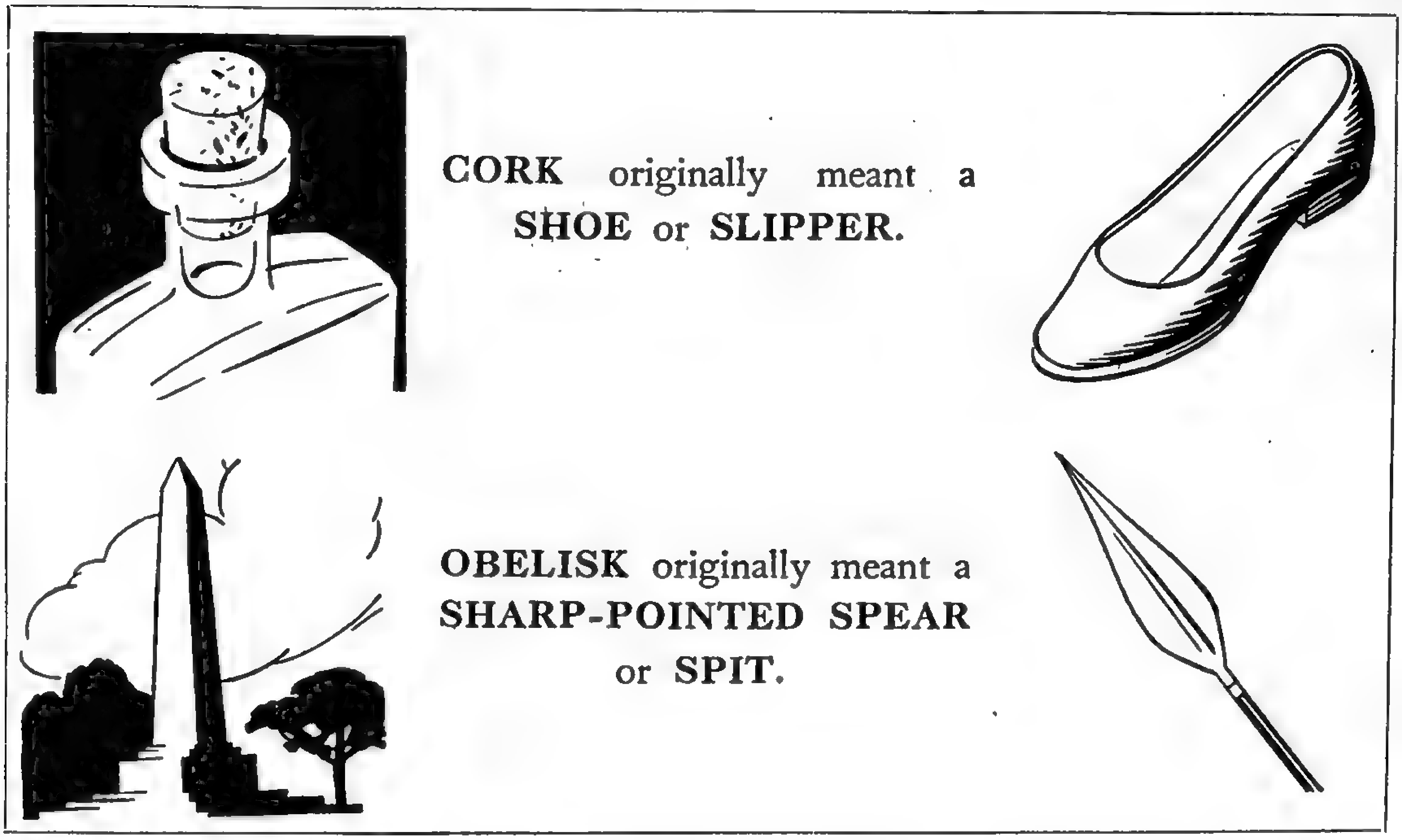
WHIRLPOOL was once a word meaning **HUGE SEA MONSTER** such as a **WHALE.**

MORE WORDS THAT HAVE CHANGED THEIR MEANING

i.e. rough, uncultivated. *Emley* was once *Imbeleg*, which means 'the wood or clearing where bees swarm'; the O.E. word *ymb* meant 'bees.' *Worms Heath* appears in an early spelling *Wermeshevede* (i.e. snake's head), while *All-farthing Lane* really means 'half a *feorthung*, or fourth part,' of what, is uncertain. With *feorthung* compare the word *Riding* mentioned above.

THE OXFORD DICTIONARY

Many of the varieties of meanings of the words which have been dealt with above can be found set out in dictionaries, but best of all in the *Oxford English Dictionary*: even the 'Cockney' story, quoted above, and many others of equal interest, which illustrate the derivations which have been suggested in the past, are given in its pages. Every writer who is interested in his craft should learn to consult it upon every possible occasion. If he has already found the value of the **Shorter Oxford English Dictionary** he will wish to use the complete dictionary in its unabridged form.


CORK originally meant a **SHOE** or **SLIPPER.**
OBELISK originally meant a **SHARP-POINTED SPEAR** or **SPIT.**

MORE WORDS THAT HAVE CHANGED THEIR MEANING

This great work was completed in 1928, after more than fifty years' work, and immediately the editors set to work to make a Supplement. This was to contain new words that had been accepted into the English vocabulary after the successive volumes had gone to press, and also to note new usages and meanings for many of the words originally included. The size of the Supplement and the fact that it was necessary to compile it so soon after the completion of the Dictionary serves to remind us that a language is a living thing, constantly enlarging and renewing its vocabulary. The editors say in the introduction 'the chief characteristics of the vocabulary set forth in this volume are sufficiently obvious on a cursory examination: on the technical side, it exhibits the great enlargement of the terminology of the arts and sciences; on the purely linguistic side, there is the varied development of colloquial idiom and slang, to which the United States of America have made a large contribution.'

AMERICANISMS

The student will find it a fascinating occupation to observe these Americanisms as they strive to take their place in the English vocabulary: a cursory glance through the pages of the Supplement makes us realise how many of them are already there unawares, introduced in the main by way of the 'movies' and the 'gangster' novel. Under the verb *come* we find, for example, at least five new expressions which originated in the United States of America, and which are well known to the average Englishman to-day. The gangster is told to 'come clean' or to 'come off it' and instead of doing so usually makes 'a come back' (i.e. 'a smart retort' or 'wise crack'), thereby possibly 'coming through' (i.e. 'succeeding') in 'getting away' with his crime. Many of these expressions, which it would be superfluous to detail further, will no doubt win favour because of the simplicity of their formation and their power to describe things tersely.

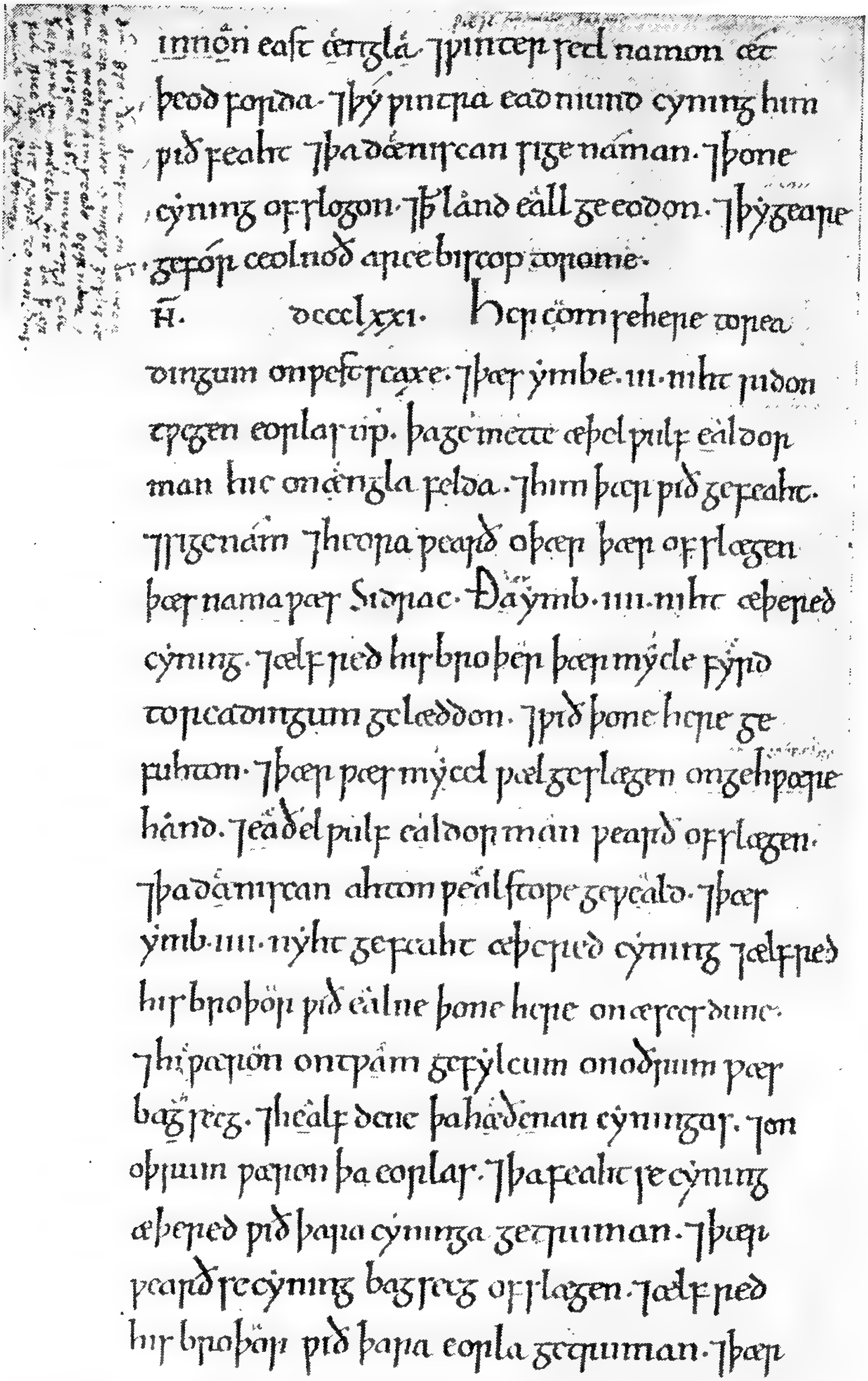
Above all, the *Oxford English Dictionary* stands apart from all others in that it is framed on historical principles, and the work which has gone to its making has contributed very substantially to the death of all kinds of romantic speculation as to the origin of words and their development. No better ideal can the young etymologist keep before his mind, as he works, than the words which Dr. Murray wrote in the Preface, wherein he set forth the scope of the Dictionary:

'The aim of this Dictionary is to furnish an adequate account of the meaning, origin and history of English words now in general use, or known to have been in use at any time during the last 700 years. It endeavours (1) to show, with regard to each individual word, when, how, in what shape, and with what signification, it became English; what development of form and meaning it has since received: which of its uses have, in the course of time, become obsolete, and which still survive: what new uses have since arisen, by what processes, and when: (2) to illustrate these facts by a series of quotations ranging from the first known occurrence of the word to the latest, or down to the present day: the word being thus made to exhibit its own history and meaning and (3) to treat the etymology of each word on the basis of historical fact, and in accordance with the methods of modern philological science.'

(*The following abbreviations have been used:* E. English; O.E. Old English; Fr. French; O.Fr. Old French; G. German; O.N. Old Norse; Lat. Latin; Gk. Greek; Ital. Italian; Sp. Spanish.)

BIBLIOGRAPHY

Two classic studies, which are obtainable in cheap editions, are *The Making of English*, by HENRY BRADLEY (1904), and L. PEARSALL SMITH'S *The English Language* (1912). Other works which may be recommended are *English, Past and Present*, by ARCHBISHOP TRENCH (1855), and his *Lectures on the Study of Words* (1876). W. W. SKEAT'S *Principles of English Etymology* (1892) and O. JESPERSEN'S *Growth and Structure of the English Language* will be useful for reference. The student will also find this subject delightfully treated in the works of PROF. ERNEST WEEKLEY, e.g. *The Romance of Words, Words and Names, Words Ancient and Modern,* etc. His dictionary, *An Etymological Dictionary of Modern English,* also published in a concise edition, should be used as well as the *Oxford English Dictionary.*



innon eaſt ængla ⁊ ƿinter ſetl namon æt
þeod forda ⁊ þy ƿintra eadmund cyning him
ƿið feaht ⁊ þa deniſcan ſige naman ⁊ þone
cyning ofſlogon ⁊ þæt land eall geeodon ⁊ þy geare
gefor ceolnoð arcebiſcop to rome.
An. dccclxxi. Her com ſe here to rea
dingum on ƿeſtſeaxe ⁊ þæs ymbe .iii. niht ridon
tƿegen eorlas up. þa gemette æþelƿulf ealdor
man hie on ænglafelda ⁊ him þær ƿið gefeaht.
⁊ ſige nam ⁊ heora ƿearð oþer þær ofſlægen
þæs nama ƿæs Sidrac. Ða ymb .iiii. niht æþered
cyning ⁊ ælfred his broþer þær mycle fyrd
to readingum gelæddon ⁊ ƿið þone here ge
fuhton ⁊ þær ƿæs mycel ƿæl geſlægen on gehƿæþre
hand ⁊ eadelƿulf ealdorman ƿearð ofſlægen.
⁊ þa deniſcan ahton ƿælſtoƿe geƿeald ⁊ þær
ymb .iiii. nyht gefeaht æþered cyning ⁊ ælfred
his broþor ƿið ealne þone here on æſceſdune.
⁊ hi ƿæron on tƿam gefylcum on oðrum ƿæs
bagſecg ⁊ healfdene þa hæðenan cyningas ⁊ on
oðrum ƿæron þa eorlas ⁊ þa feaht ſe cyning
æþered ƿið þara cyninga getruman ⁊ þær
ƿearð ſe cyning bagſecg ofſlægen ⁊ ælfred
his broþor ƿið þara eorla getruman ⁊ þær

A PAGE FROM THE ANGLO-SAXON CHRONICLE
A monastic history of England from the beginning of the Christian Era till the middle of the 12th century.

THE SOUNDS OF ENGLISH

By B. N. Parker, M.A.

HE would be a bold man who would dare to lay down the law as to what is and what is not correct English speech. Most educated English-speaking people, in whatever part of the world they live, would probably be prepared to argue with some vehemence that anyone whose speech differed noticeably from their own did not speak correct English. Each of us has his own local patriotism, and perhaps his pride in the spoken idiom of his own countryside. But English has passed beyond political frontiers and bids fair to become the international language of the future.

It is only just, therefore, that we should remove from the path of the learner of English as many difficulties as possible and offer him something which he may reasonably look upon as correct speech. Forceful as may be the spoken idiom of the Cockney, however melodious that of the Scottish Highlander or of the folk of the West Country, the sum of them all provides a veritable Babel for the non-English speaking learner.

WHAT IS STANDARD ENGLISH?

The most elementary function of speech being that it should provide a medium for the easy communication of ideas with the least possible chance of misunderstanding, a choice will have to be made of some form of English speech that shall as nearly as possible meet these demands and that the learner may accept with confidence as being at any rate not abnormal. Would it then be too much to advocate the acceptance of a form of speech which has proved itself not unacceptable to the majority of the inhabitants of the British Isles? If we are prepared to do this then we may cast in our lot with most authorities on English speech and take as our standard the speech of the average educated person of the South-East of England.

That this form of speech is generally accepted by the English public of all classes has been proved beyond any serious doubt by the career of the Chief Announcer of the British Broadcasting Corporation whose speech furnishes an almost perfect example of the average educated English we are talking about. Announcers whose speech has given offence through its betrayal of local or social origins have appeared before the microphone and gone their way, but he, through a period of years, long compared with the average 'life' of an announcer, has survived the fire of criticism from millions of listeners and the B.B.C. even went so far as to transfer him for a while to the even more fiercely critical atmosphere of Scotland amid storms of protest from his English audiences.

Enough has been said, we hope, to justify our adoption, throughout this article on "The Sounds of English," of the sounds and other attributes of that type of English (Southern English as it is called) on which we have enlarged above and as it is spoken at the time we are writing in the year 1938. The reader should bear in mind that English, like any other living language, is in a constant state of development and that he will hear some educated speakers using new sounds and other new forms of speech behaviour. In the pages that follow we shall draw attention to some of the new tendencies that he may possibly chance to observe.

THE ORGANS OF SPEECH

The reader should first make himself familiar with the diagram of the organs of speech (on the opposite page) and with the names by which they will be referred to in the pages that follow. He should also attempt to find out exactly what he does with his own organs of speech when he makes the speech sounds of his own language and of English. The use of a mirror will be very helpful.

THE ENGLISH SPEECH SOUNDS

We shall now proceed to a consideration of the sounds of the "Southern" English of which we have spoken above.

We shall identify twenty-three vowels or combinations of vowel sounds (twelve being pure vowels, nine diphthongs, and two triphthongs, so-called) and twenty-five main consonant sounds.

In the production of the English vowels a stream of air causes the vocal cords to vibrate and passes on unimpeded through the mouth without the production of any audible friction. The distinctive quality of the different vowels is produced by the modification of the form of the air passage principally by changing the position of the tongue and lips. Consonants are produced when the air stream is wholly or partially obstructed at some point or other. Some consonants are voiced, i.e. they are accompanied by vibration of the vocal cords; some are voiceless. The difference between the voiced consonant [z] and its voiceless fellow [s] is easily noted if we pronounce the sounds in turn while we hold our hands over our ears. The buzzing effect of [z] will be noted when a vowel is pronounced with the hands over the ears.

We refer below to the various sounds of English and allot to each in turn a symbol by which it may be represented for convenience. The reader must, however, beware of assuming that each of these symbols represents one sound of fixed quality and made in exactly the same way in all sound contexts in the speech of any individual speaker. Individual speech sounds are liable to be modified by the influence of the sounds about them and by the rapidity or special stressing of the speech in which they occur.

In our treatment of Vowel No. 2, for example (*see* below), we draw attention to the fact that easily distinguishable varieties of this type of sound are very common, and that some authorities even use different symbols to represent the vowel sounds heard when a typical speaker pronounces, for example, such a word as *city*. Similarly, the same speaker does not use exactly the same [e] in *ten* and *egg*, the same [t] in *tip* and *true*, the same [k] in *kill* and *cool*, the same [l] at the beginning and end of *little*, or the same [h] in *hard* and *heap*. All the varieties, however, of sounds that may be represented by the symbols [i], [e], [t], etc., respectively, in the speech of a typical speaker in the various combinations in which they occur in the language and which constitute the [i], [e], [t], etc., phonemes, or families of sounds, are sufficiently alike to justify their being represented in each case by a single phonetic symbol. If, when one sound is substituted for another in a particular situation there is a change of meaning, then the two sounds belong to different families, and require different symbols to represent them. Transcription of speech into phonetic symbols is a very effective means of warning the learner that he has to deal with members of distinct families of sounds as, for example, if his ear fails

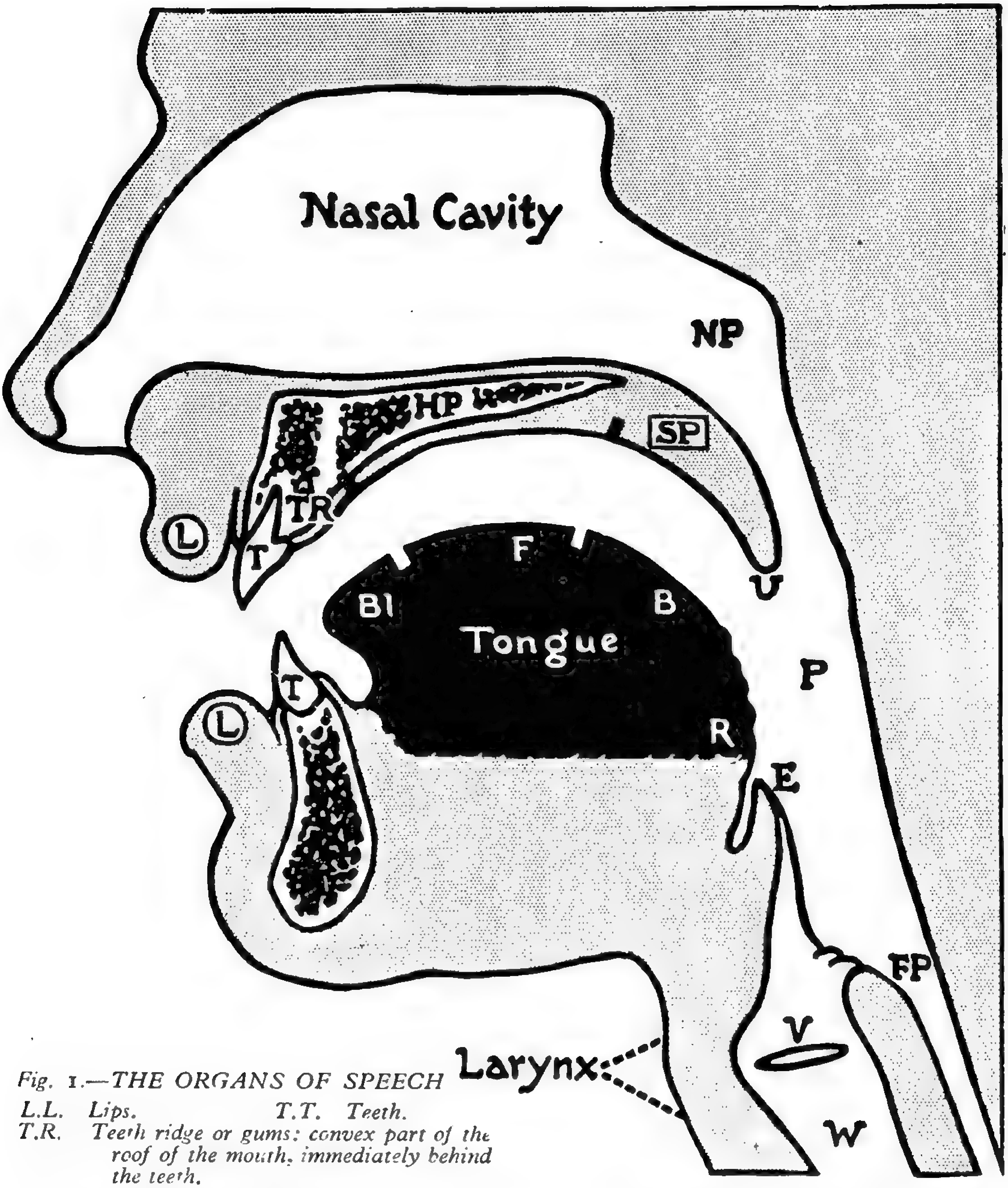


Fig. 1.—THE ORGANS OF SPEECH

L.L. *Lips.* *T.T.* *Teeth.*
T.R. *Teeth ridge or gums: convex part of the roof of the mouth, immediately behind the teeth.*
H.P. *Hard palate: concave part of the roof of the mouth.*
S.P. *Soft palate: membranous curtain.*
U. *Uvula: pendulous end of the soft palate.*
N.P. *Nasal pharynx: space between the soft palate and the back wall of the throat.*
P. *Pharynx: space between the back of the tongue and the back wall of the throat.*
Bl. *Blade of tongue, including tip; that part which lies opposite the teeth ridge when the tongue is in a position of rest.*
F. *Front of tongue: that part which lies opposite the hard palate when the tongue is in a position of rest.*
B. *Back of tongue; that part which lies opposite the soft palate when the tongue is in a position of rest.*
R. *Root of tongue.* *E.* *Epiglottis.*
W. *Windpipe.* *F.P.* *Gullet or food passage.*
V. *Vocal cords or lips: membranes stretched from front to back across the larynx.*
La. *Larynx: that part of the windpipe in which the vocal cords are situated.*
Glottis: space between the vocal cords.

to identify the difference between the vowels in *much* and *march*, or between the initial consonants in *look* and *rook* or if he is in doubt over the pronunciation of the *s* in *lose* or *loose*, etc.

We propose to take the English speech sounds in turn; give (in square brackets) the symbol used to represent each sound in the phonetic alphabet of the International Phonetic Association; give a common word or words in which the sound is heard; give a very brief description of how the sound is produced, of some of the varieties of pronunciation that the learner may hear used and of some of the difficulties experienced by learners of various races and nationalities in dealing with it; give, for practice, further words in which the sound occurs, including many that experience has shown present particular difficulties to certain classes of learner.*

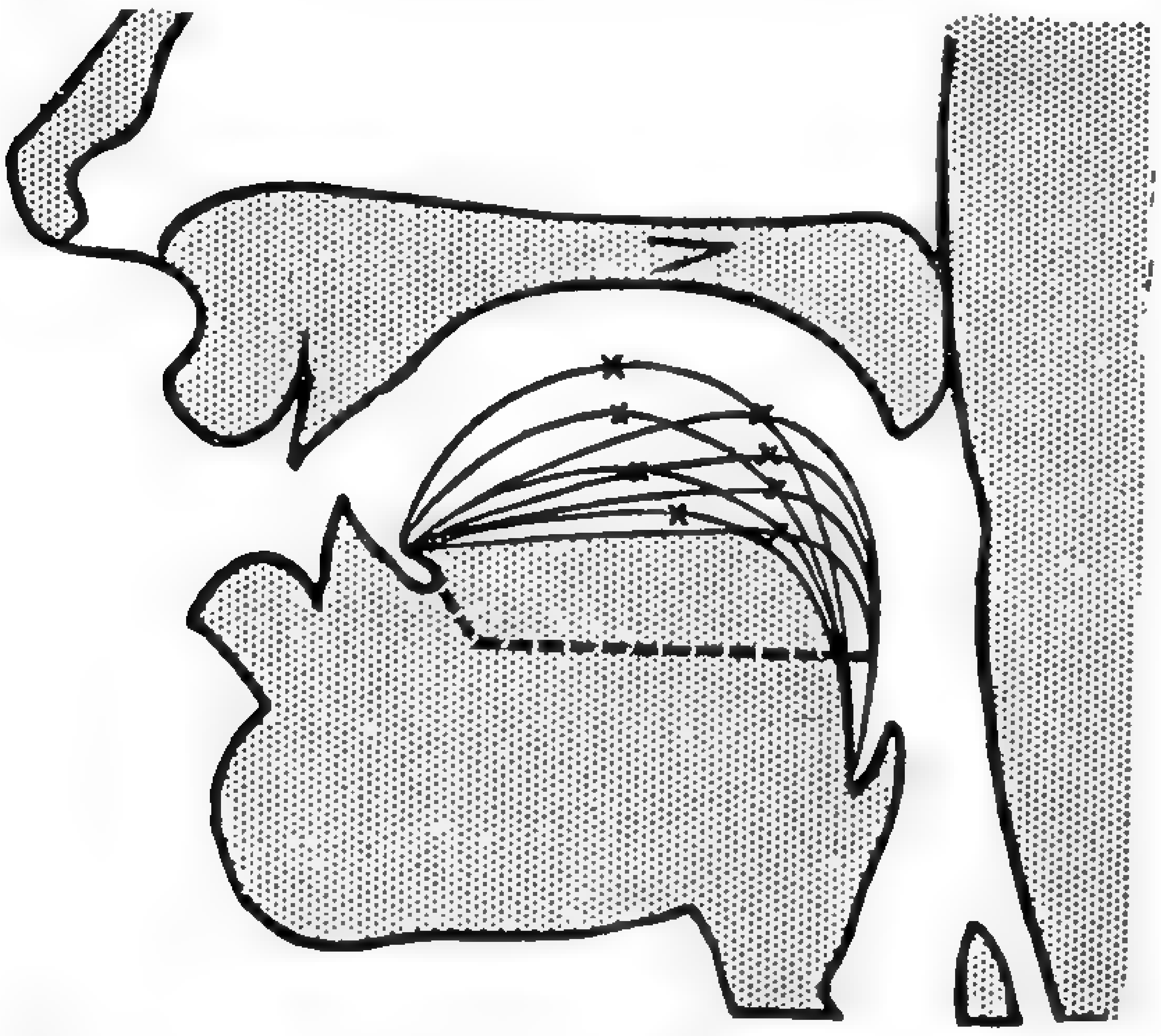


Fig. 2.—*TONGUE POSITIONS OF THE EIGHT PRIMARY CARDINAL VOWELS*

The reader should, as he reads the notes which follow, refer to the diagrams of the organs of speech and the charts and diagrams of tongue positions which we have been able to introduce into this article through the courtesy of Dr. Ida Ward.

Figure 2 shows the positions assumed by the tongue for the production of each of a set of eight vowel sounds to which Professor Daniel Jones, who devised the scheme, has given the name of Cardinal Vowels.† These sounds have been recorded by His Master's Voice and the positions assumed by the tongue in the production of each of them, and as shown on the diagram, were established by X-ray photography. Each of the Cardinal Vowels has a definite

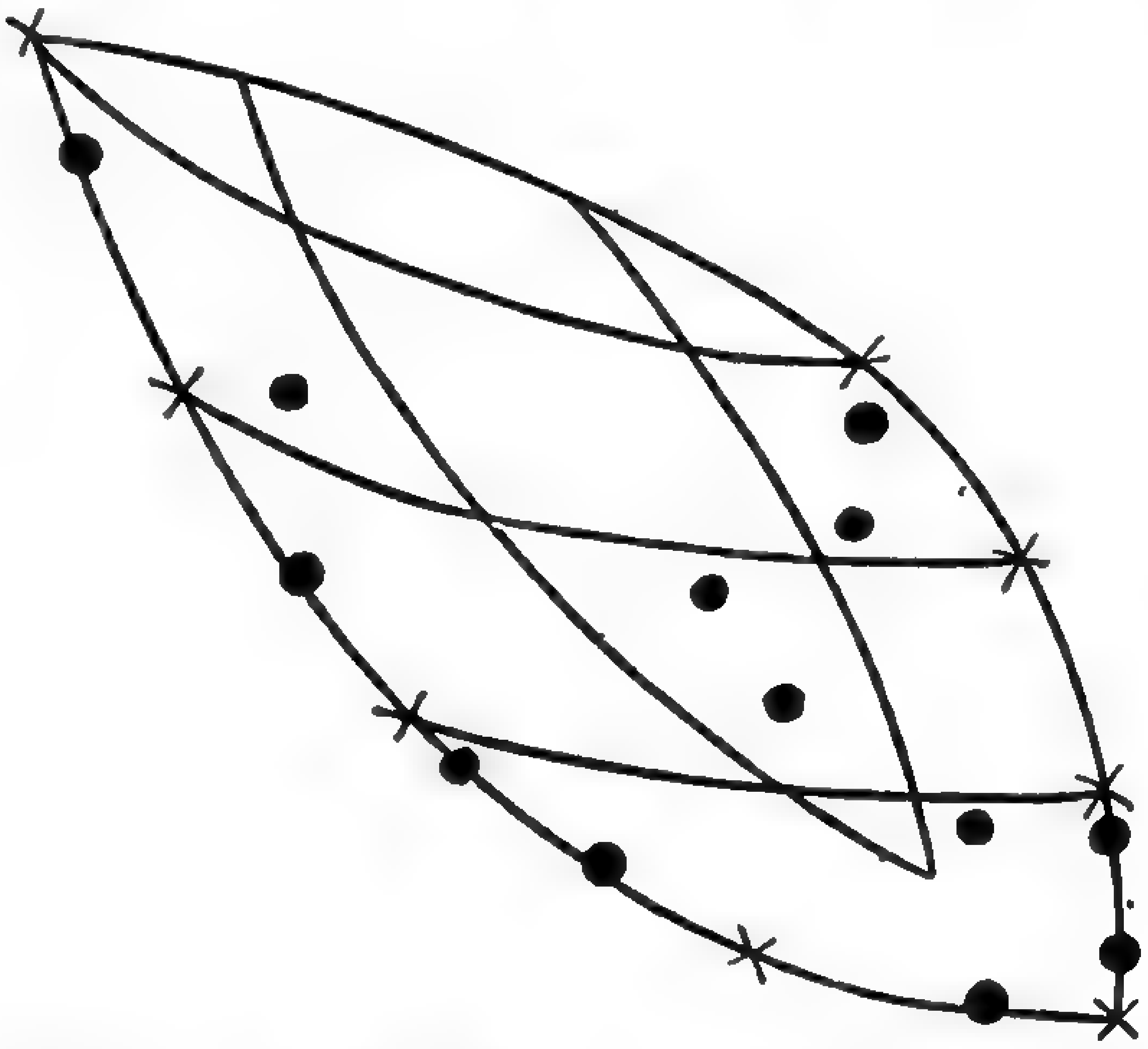


Fig. 3.—*DIAGRAM TO ILLUSTRATE THE RELATIVE TONGUE POSITIONS OF THE ENGLISH VOWELS*

The crosses represent the tongue positions of the primary cardinal vowels; the black dots show the relative tongue positions of English vowels

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[*] The writer, though not necessarily associating himself with all the statements made in H. A. Harman's *The Sounds of English for African Students* (Longman), would draw the reader's attention to the multitude of practical pronunciation exercises to be found in that work, and particularly to those of the type '*match, march, much,*' in which vowels which are frequently confused by learners of English occur in common consonant contexts.

[†] For a fuller treatment of the Cardinal Vowels and their relevance to the study of English vowels see: Daniel Jones *An Outline of English Phonetics* and Ida Ward *The Phonetics of English.*

acoustic quality in the production of which the tongue position is an essential element. They are not English vowels. They were devised in order to provide a set of convenient standard vowel sounds against which the vowels of any language could be compared. The crosses in the diagram show the position in the mouth of the highest point of the tongue as each Cardinal Vowel is produced.

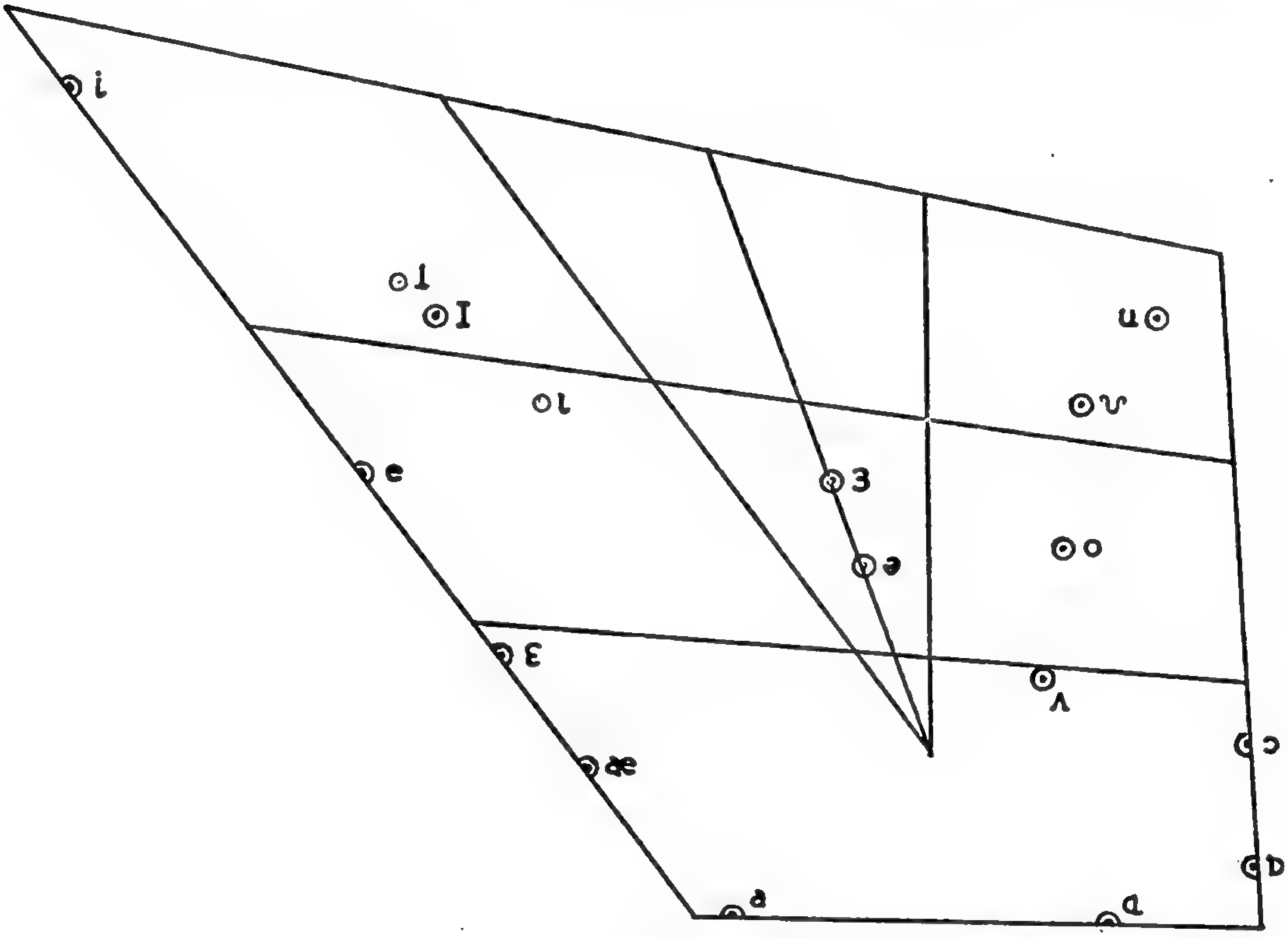

Fig. 4.—Conventionalized diagram to illustrate the relative tongue position of the English vowels indicated by the dots in Figure 3.

Figure 3 shows more conveniently the relation between the tongue positions shown in Figure 2; the tongue positions of the English vowels have been added (compare Figure 4). For practical purposes Figure 3 has some disadvantages. The relative positions for the English vowels have therefore been set out on a conventionalized form of the diagram so that they may be more convenient for reference (*see* Figure 4). Similar diagrams have been produced showing the relative tongue positions of the vowels in a number of different languages. The writer of this article has found such diagrams of very great help, not only in mastering the vowels of foreign languages by comparing the tongue positions of foreign vowel sounds with those of English vowels, but also in dealing with some of the vowels of Southern English which differ from those of his mother-tongue—the speech of the North Midlands. By a similar comparison of the tongue positions of the vowels of his own language with those of the English vowels, or of those

English vowels of which he is certain with others of which he is doubtful, any learner may derive very real help from reference to Figure 4. The reader is advised to refer constantly to this diagram and to Figures 5 and 6 (which illustrate the English diphthongs and the so-called triphthongs) as he reads the following notes on the English vowels.

THE VOWELS OF ENGLISH

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
i	ɪ	e	æ	ɑ	ɒ	ɔ	ʊ	u	ʌ	ɜ	ə

13.	14.	15.	16.	17.	18.	19.	20.	21.
eɪ	oʊ	aɪ	aʊ	ɔɪ	ɪə	ɛə	ɔə	ʊə

PURE VOWELS (Numbers 1 to 12).

1. The vowel [i] as in *eat*, *feed.*

The front of the tongue is in a very high, forward position, and not far away from the hard palate. The tongue muscles are tense. The lips are slightly open and spread. No. 1 is a long vowel.

Vowel No. 1 is heard in: *ease*, *each*, *heap*, *heat*, *heed*, *heath*, *he's*, *leaf*, *week*, *meet*, *neat*, *people*, *Greek*, *chief*, *these*, *evening*, *either* (pronounced by some people with No. 15—*see* below); *we*, *he*, *the* (in stressed positions); *read* (present tense of the verb).

2. The vowel [ɪ] as in *it*, *fill.*

The front of the tongue is raised towards the hard palate. Its highest point is at about the half-close level, lower and further back towards the centre of the mouth than it is for the production of vowel No. 1. The tongue muscles are less tense than for No. 1. The lips are slightly spread. It is a short vowel.

Learners should note that the [ɪ] family of sounds is a very large one. Two main types, as exemplified by the vowels heard in words such as *city*, *busy*, *pretty*, *Willie*, etc., are noted by some authorities, who, in the examples given, represent the first vowel (that in the accented syllable) by the symbol [ı] and the second (in the unstressed syllable) in which the tongue is less tense and in a slightly lower position, by [ı]. Similarly, [ı] is used to represent the final element in diphthongs Nos. 13, 15, 17 (*see* below), and the [ɪ] sound in many unstressed syllables, especially in rapid speech.

Some Australasian speakers use vowel No. 1, instead of No. 2, as the final vowel in words such as *city*, *pretty*, etc. The learner is advised not to imitate speakers who use a more open vowel of the nature of vowel No. 3 (*see* below) in place of vowel No. 2 at the end of words such as *really*, *simply*, etc.

The stressed form of vowel No. 2 is heard in: *king*, *this*, *think*, *fit*, *did*, *sit*; in *in*, *it*, etc. (in stressed positions); in the first syllable of *city*, *simply*, *minute*, *pretty*, *women*, *image*, *busy*, etc.

The unstressed form is heard in: the final syllable of the last group of words given above; in the first syllable of *example*, *enjoy*, etc.; in the second syllable of *cottage*, *courage*, *manager*, etc.; in the last syllable of *fully*, *Tuesday*, etc.; in the second and last syllables of *ceremony*, etc.; in *be*, *me*, *we*, *he*, *she*, *if*, *in*, *will*, etc. (in unstressed positions in rapid speech); in *the* before a vowel; as the last element of the diphthong in *gay*, *my*, *boy*, etc.

In words such as *pencil*, *council*, etc., the learner is advised not to pronounce the *i.*

3. The vowel [e] as in *end*, *get.*

The front of the tongue is raised until it is half-way between the close and open positions. The lips are slightly spread, but less so than for vowel No. 2. This is a short vowel. Some Africans tend to keep the tongue too far back towards the middle of the mouth, thus producing a sound resembling the neutral vowel (*see* No. 12 below). This tendency can be overcome by pressing the tongue vigorously forward with the tip behind the lower teeth, keeping the back of the tongue down and slightly tightening the lips against the teeth. Vowel No. 3 is heard in: *them* (stressed), *bed*, *dead*, *death*, *friend*, *yet*, *ate*, *empty*, *says*, *said*, *again* (second syllable) *read* (past tense of the verb).

4. The vowel [æ] as in *hat*, *man*.

The front of the tongue is slightly raised towards the front of the mouth. The lips are more widely open than for No. 3. The method advised above for the African for the production of No. 3 may also be used for making No. 4 but the lips must be more open although slightly spread.

This vowel is short in words like *hat*, *lack*, in which it is followed by a voiceless consonant, and less short when followed by a voiced consonant as in *had*, *lag*. The learner is advised not to imitate those speakers who tend to make this vowel approximate to diphthong No. 19 (*see* below). Some speakers from the North of England, America, etc., use in place of this vowel the first element of diphthong No. 15 (as heard in the normal Southern pronunciation of 'I' and almost identical with the vowel in the French *ma*). The same speakers also use that sound in many words such as *last*, *past*, *bath*, *grass*, etc., in which the Southern speaker uses vowel No. 5 (*see* below). The West African tends to make the confusion between No. 4 and the [a] in No. 15.

The tendency to use No. 4 instead of the neutral vowel No. 12 in words in which the spelling letter *a* appears in an unstressed syllable as, for example, in words such as *above*, *workman*, etc., is one of the commonest sources of error in pronunciation on the part of learners of English. Bad habits in this matter are very hard to eradicate once they are formed. Oral work in the early stages without reference to the printed word helps to set the learner out on the right road. Particular note should be taken of the way English speakers deal with these unstressed vowels. Reference to the pronouncing dictionary, in which stress marks as well as a phonetic representation of the pronunciation are given will be a valuable help to the learner in this matter, especially in dealing with polysyllabic words.

Vowel No. 4 is heard in: *bad*, *can*, *land*, *fat*, *yam; dramatise*, *shallow*, *actual* (first syllable), *Japanese*, *Africa* (the first vowel in each case, the second *a*, in each case in an unstressed position, being pronounced with vowel No. 12); *Japan*, *dramatic* (the second, stressed, vowel, the first, unstressed, vowel being No. 12); *that* (when demonstrative).

5. The vowel [ɑ] as in *ah*, *father*.

The tongue lies in the bottom of the mouth and is very slightly raised towards the back. The mouth is wide open. The lips are slack and are not rounded.

Welsh, Irish, American and Japanese speakers of English replace vowel No. 5 by a vowel with a tongue position nearer to that for vowel No. 4 and approximately closely to the sound from which diphthong No. 15 (as in 'I') starts. Some Southern English speakers are tending to imitate this substitution. Learners are advised not to do this. Learners who tend to replace No. 5 by a vowel more like No. 6 should spread the lips very slightly and attempt a sound more like No. 4.

The reader is referred to the note under No. 4, above, on the question of variant pronunciations he may hear of words such as *grass*, *last*, etc.

Vowel No. 5 is heard in: *are*, *arm*, *father*, *farther*, *part*, *aunt*, *aren't*, *ask*, *half*, *calf*, *calves*, *calm*, *vase*, *car*, *market*, *can't*, *shan't*, *yard*, *carve*, *starve*, *Derby*, *clerk*, *drama* (first, i.e. the stressed vowel).

6. The vowel [ɒ] as in *often*, *got*.

The back of the tongue is raised a little higher than for No. 5. The tip of the tongue should be kept low. The lips are open and only very slightly rounded. This is a short vowel. Indian learners have a tendency to use a sound more like that in *or* (No. 7 below) in place of No. 6. These learners are rounding the lips too much. They should keep their lips in a position more like that required for No. 5. In American speech a variety of No. 5, which has a lower and more forward tongue position, replaces No. 6. The learner should not imitate this sound.

Vowel No. 6 is heard in: *shop*, *stop*, *shot*, *not*, *off*, *often*, *long*, *John*, *Thomas*, *strong*, *box*, *what*, *want*, *swallow*, *cough*, *from* (in stressed positions as, e.g. in "I was going *to* the station, not *from* it"); *was* (in stressed positions as, e.g. in "I *was* working"). The learner is advised not to use No. 7 in *often*, *cough*, etc.

7. The vowel [ɔ] in *or*, *saw*, *lord*.

The back of the tongue is raised nearly to the half-open level. The lips are rounded to a considerable degree but some learners, especially in India and Japan, make the rounding too close and produce a diphthong almost exactly like that heard in the word *go* (*see* No. 14 below) with the first element very closely rounded. This difficulty is hard to master. Learners should study carefully the way in which an Englishman says *or*, for example, and practise pronouncing the word before a mirror, taking care to get the lips in the right position and to see that they do not move closer together as they make the sound. If the sound is sung and prolonged, the learner will be able to hear whether he makes it into a diphthong.

Some Indians (as we noted above under No. 6) produce this sound correctly in mistake for No. 6.

No. 7 is as a rule longer than No. 6.

Vowel No. 7 is heard in: *ought*, *thought*, *fought*, *caught*, *dawn*, *automatic*, *tall*, *talk*, *wall*, *call*, *chalk*, *war*, *lord*, *horn*, *York*, *short*, *forty*, *author* (in the first syllable, the second vowel being No. 12).

8. The vowel [ʊ] in *put*, *foot*.

The back of the tongue is raised towards the soft palate but the muscles are less tense than for vowel No. 9 (*see* below), the tongue being lower and further forward than it is for that vowel. The highest point of the tongue is just above the half-close position. The lips are rounded and the opening between them small. They are not as closely rounded or pushed as far forward as for vowel No. 9. This is a short vowel.

The pronunciation of words such as *good* with a vowel sound in which the tongue is in much the same position as for a normal vowel No. 9, but in which there is no lip rounding, and which has been heard in recent years from speakers who have the so-called "Oxford" accent, is to be sternly avoided. The learner will hear Scottish speakers use a variety of No. 9 in which the tongue is in a forward position in place of this vowel.

Vowel No. 8 is heard in: *cushion*, *hook*, *cook*, *pull*, *stood*, *sugar*, *butcher*, *wood*, *good*, *full*, *book*, *woman*, *wool*, *pudding*, *forsook*, *could*, *would* (except in unstressed positions); *to* and *you* (in unstressed positions as in "Would you go to the post office for me?"); *bosom* (in the first syllable, the second being a syllabic [m]); *room* (in the case of some speakers).

9. The vowel [u] in *moon*, *cool*.

The back of the tongue is drawn up towards the soft palate. The lips are very closely rounded and thrust far forward. This is a long vowel.

Cockneys and many people in Australia, among others, replace No. 9 by a vowel in the making of which the tongue is too far forward and the lips insufficiently rounded. This variety should be carefully avoided. Scottish speakers make No. 9 in somewhat the same way, but the divergence from Southern English is less noticeable than in the case of the Cockney sound.

The learner may notice that, especially

in final positions, very many speakers tend to make [u] into a glide ending with [w]. This practice is not to be regarded as incorrect.

Vowel No. 9 is heard in: *canoe*, *July*, *June*, *room* (sometimes), *who*, *two*, *too*, *fool*, *tool*, *Jew*, *through*, *threw*, *rule*, *crew*, *chew*, *roof*, *school*, *fruit*; in *to* and *you* (when stressed). In the spelling of a large number of words the letter *u* represents two sounds, a consonant and a vowel as heard in the pronunciation of *you*. Reference to the phonetic dictionary will help the learner when he is in doubt. Words in which the letter *u* in the ordinary spelling is pronounced [ju] as in *you*, *yew*, are: *assume*, *suit*, *music*, *new*, *tune*, *duke*, *stew*, *knew*, *tulip*, *fumes*, *enthusiasm*, *view*, *mew*, *beautiful*, *humour*, *huge*.

10. The vowel (ʌ) as in *but*, *utter*, *company*.

The back of the tongue is raised to about the level it assumes in the pronunciation of vowel No. 7 and approximately as far forward as for vowel No. 5. The lips are neutral. The tongue position is almost exactly that of the second vowel in the French word *alors* but there is no lip-rounding. This is a short vowel.

In some parts of England, particularly in the North, the vowel in *put* (No. 8) is used in place of this vowel in words such as *but*, *mutton*, etc. If a learner has difficulty with this vowel he can, if he is able to make vowels Nos. 6 and 11 correctly, arrive at the correct pronunciation of No. 10 by repeating rapidly a number of times: *bird*, *bod*, *bud*. The tongue position for No. 10 (as will be seen from Figure 4) lies exactly half-way between those for Nos. 6 and 11 respectively, and the writer of this article, as a North-Midlander, has found the method of mastering No. 10, referred to above, most effective in his own case and in that of both English and non-English pupils. It is quite common to hear No. 11 used in error for No. 10. Cockneys use the first element of diphthong No. 15 in place of it.

If in doubt as to whether a word is pronounced with No. 10 or No. 8 the learner should consult the pronouncing dictionary.

Vowel No. 10 is heard in: *but*, *butter*, *utter*, *other*, *above* and *among* (the second vowel in each case), *money*, *honey*, *comfort*, *one*, *once*, *none*, *won*, *tongue*, *young*, *touch*, *tough*, *enough*, in the first syllable of *nothing*, *London*, *thorough*, *courage*, *sulphur*. In *non-*, as in *non-English*, vowel No. 6 is used. Some common words in which No. 11 is sometimes wrongly used instead of No. 8 are: *pudding*, *cushion*, *sugar*, *butcher*.

Some learners wrongly use No. 10 to render the *u* in *difficult*.

11. The vowel [ɜ] as in *bird*, *earn*, *burn*.

The tongue is slightly raised in the middle and takes up a position about half-way between front and back. The lips are neutral.

In American and Scottish speech and in that of the West of England the tongue is turned upwards and backwards. If the learner has caught this tendency he should keep the tip of the tongue down behind the bottom teeth as he makes the sound.

This is the *er*, *er* sound people make when they are at a loss for a word.

Vowel No. 11 is heard in: *fur*, *fir*, *burn*, *word*, *dirt*, *occurs*, *murder*, *nurse*, *learn*, *fern*, *earth*, *world*, *heard*, *earl*, *year* (as, e.g. in "this year"), *amateur*, *were* (in stressed positions).

12. The vowel [ə] as in *postman*, *annoy*, *a-bed*.

The middle of the tongue is in a position a little below that assumed for vowel No. 11. The tongue is less tense than it is for No. 11. The lips are neutral. This is a short vowel. It is known as the *neutral vowel*.

It would be well at this point to say something about prominence or stress, as the sound we are dealing with happens to be one of the commonest in the language, because of the fact that it appears time without number in weak, unstressed, unprominent syllables. Consider the following sentence in which stress marks are placed before prominent syllables while unstressed words or syllables are given in italics: "*At a*bout *a* ˈquart*er of a* ˈmile *from the* ˈˈhouse *was the* ˈshop *that the* ˈˈpost*man was a*bout *to* ˈbuy." When this sentence is said at the normal rate of conversation, the neutral vowel, No. 12, may be heard in each of the italicised syllables, but not in any of the stressed or prominent syllables.

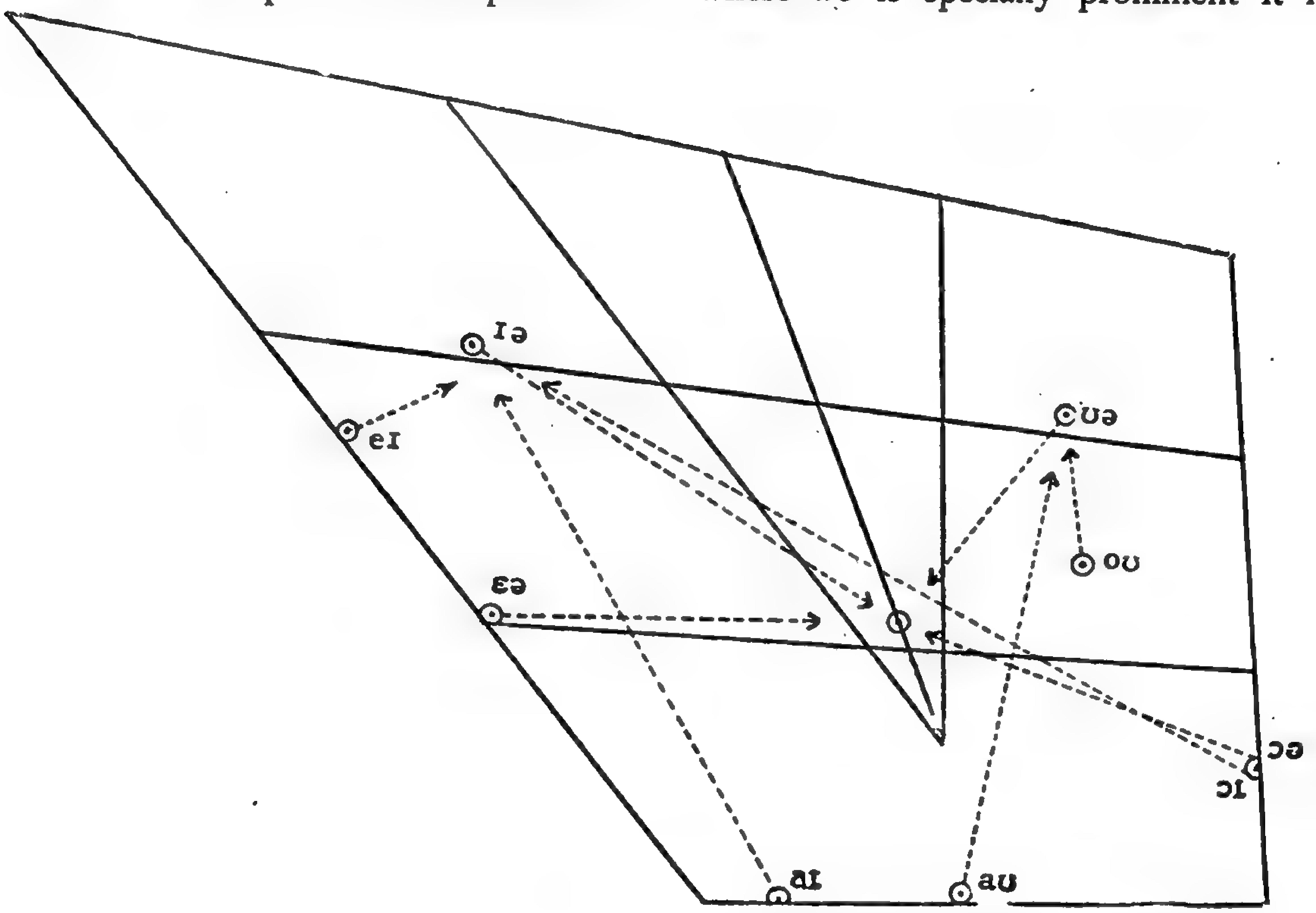

Fig. 5—A conventionalised diagram to illustrate the relative positions of English Diphthongs.

The reader will remember that allusion has been made above to the question of stress, notably in connection with vowels Nos. 1 and 2 and Nos. 8 and 9. The word *we*, for example, was given in the lists of words for practice under both vowel No. 1 and vowel No. 2. Now let us consider the following pair of sentences: "It is *we*, not *you*, who are going," and "If we do it *now*, it'll be sure to be done." In the first sentence where *we* is specially prominent it is pronounced with vowel No. 1; in the second *now* and *done* are prominent and *we*, which bears no stress, is pronounced with vowel No. 2. Similar interchanges of vowels No. 9 and No. 8 will be heard in the following pair of sentences: "Will *you* be there as well as your brother," and "If you go *to-morrow* you'll be able to see my brother." In the first of these sentences *you* is prominent and is pronounced with No. 9; in the second, stresses fall on the second syllable in *to-morrow* and on the first syllable of *brother*, *you* bears no stress and is pronounced with vowel No. 8.

We shall leave the question of prominence after drawing the reader's attention to the non-prominent syllables in the last two sentences given as examples. In the first we have *be* (No. 2), *as* (No. 12), *as* (No. 12), the last syllable in *brother* (No. 12); in the second sentence we have, the first syllable in *to-morrow* (No. 8 or, in very rapid speech, No. 12), *be* (No. 2), *to* (No. 8 or, in very rapid speech, No. 12), and the last syllable of *brother* (No. 12). The preponderance of examples of No. 12 among these unaccented vowels, a preponderance that is general throughout the spoken language is our justification for digressing on to the question of prominence in a section devoted to the Neutral Vowel. If the labouring of the question brings non-English readers to realize the tremendous importance that prominence or stress plays in spoken English, and if it helps them to overcome the very strong temptation most of them are likely to experience to give wrong values to non-prominent vowels, the digression will have been amply justified.

Vowel No. 12 is heard in the following words when unstressed: *a*, *an*, *as*, *at*, *have*, *the*, *them*, *that* (relative pronoun), *can*, *do*, *but*, *was*, *were*, *to* (not before a vowel as in "to a house"); in the first syllable of *above*, *about*, *again*, *occur*, *oblige*, *oppose*, *position*, *suppose*, *laborious*, *bazaar*, *dramatic*, *Japan*, *canoe*; in the last syllable of *father*, *thorough*, *labour*, *centre*, *India*, *Calcutta*, *London*, *Africa*, *sixpence*, *sulphur*, *actual*; in all syllables but the second in *Jerusalem*; in the second syllable of *Japanese*, *automatic*, *opposite*.

DIPHTHONGS (Numbers 13 to 21).

(The reader is referred to Figure 5 illustrating the nature of diphthongs.)

Strictly speaking, a diphthong is not, as its name would seem to imply, a combination of two vowel sounds. Very often it is represented in the ordinary spelling of a word by one symbol as in *go* or *I* (*see* below—Nos. 14 and 15). It will be seen in the notes on the English diphthongs which follow that two phonetic symbols are used to represent each diphthong. English diphthongs are not, however, a combination of two sounds, and this is in fact even further from being the case with the diphthongs of English than it is with those of German.

In the production of an English diphthong the tongue and other speech organs involved move from one vowel position to another and the resulting diphthong is a sort of glide composed of all the vowel sounds produced as the speech organs move from the first position to the last.

Reference to Figure 5 will show that the tongue, except in the case of the diphthongs in *go*, *I* and *how* (Nos. 14, 15 and 16 respectively) starts from a position not far removed from that assumed for the production of one of the normal pure vowels of Southern English that we have discussed above, and then moves by the shortest possible route towards, but not quite as far as, the tongue position of another of these pure vowels.

When an English diphthong is spoken, the sound with which it begins is always more prominent than that on which it ends. Contrast, for example, the more even prominence of the first and last elements in the diphthongs of German.

In place of some of the diphthongs of Southern English, Scottish speakers and Englishmen from some districts are heard to use pure vowels, generally approximating roughly to the first element of the corresponding Southern English diphthong.

In many languages there are no diphthongs, and consequently, for many learners of English, the handling of diphthongs creates some difficulty and pure vowels are produced in their place. The best way to master the difficulty is to take each diphthong in turn as we come to it below, pronounce the sounds represented by the two symbols given for it, first separately, and then one after the other without a break and running the two together, gradually speeding up the rate of saying them. It may help the learner to master the art of pronouncing some of the English diphthongs if he has the opportunity for imitating the way in which an Englishman who is trying to master some of the pure vowels of his own language often tends to turn them into diphthongs.

The diphthongs are particularly susceptible to mispronunciation, especially in the speech of uneducated speakers, and the learner is warned below of some of the commonest mispronunciations.

ENGLISH DIPHTHONGS

13. The diphthong [eɪ] as in *day*, *play*.

The tongue starts from a No. 3 vowel position and moves towards the position for the weak form of No. 2. The commonest variants from the Southern English diphthong No. 13 are: No. 15 (as in *my*) in the speech of Cockneys, and a pure vowel approximating to No. 3 in the speech of people from the North of England and from Scotland. The learner should not imitate the tendency among some educated people to use, in place of No. 13, a diphthong starting from a tongue position nearer to that of No. 19 (*see* below).

Diphthong No. 13 is heard in: *day*, *days* (but note that in the names of the days of the week and in *holiday* the final vowel is No. 2), *birthday*, *pay*, *pays*, *say* (but No. 3 is used in *says* and *said*), *saying*, *yea*, *they*, *patient*, *daily*, *mail*, *make*, *lake*, *ale*, *sail*, *tale*, *ache*, *acre*.

14. The diphthong [oʊ] as in *go*, *own*.

The tongue starts from a position a little below that for No. 8. The lips are well rounded to produce an opening a good deal smaller than for vowel No. 7 but wider than for No. 8. Tongue and lips finish up in positions approximating to those for vowel No. 8. The correct pronunciation of this diphthong is sometimes produced by Indian speakers in error for No. 7.

Many varieties of this diphthong are heard, especially from uneducated speakers and in affected speech. There is a tendency among some educated speakers of the younger generation to use a variety starting approximately with vowel No. 10. This may be only a passing fashion and in any case there is a suggestion of Cockney about it and the learner is advised not to adopt it. Other varieties to avoid are one which rhymes with *now*, and others starting from the neighbourhood of Nos. 4, 3 or 11.

Diphthong No. 14 is heard in: *so*, *no*, *go* (but *gone* is pronounced with vowel No. 6), *home*, *blow*, *show*, *both*, *sow*, *sew*, *Job*, *Joan*, *shew*, *don't*, *won't*, *though*, *moan*, *load*, *loan*, *pillow*, *fellow*, *shallow*, *suppose*, *know*, *knows*, *bow* (of ribbon, for example, or for shooting arrows).

15. The diphthong [aɪ] as in *my*, *I*, *spy*.

The tongue starts from a low, full-open front position and rises towards the position for the weak form of vowel No. 2. There are a number of varieties which the learner should avoid; the Cockney variety which starts in the neighbourhood of No. 5 and No. 6 and the ultra-refined affectation starting as a kind of vowel No. 4.

Diphthong No. 15 is heard in: *mind*, *kind*, *fine*, *wife*, *mine*, *by*, *buy*, *fly*, *spy*, *why*, *cry*, *sky*, *multiply*, *supply*, *ally*, *side*, *slide*, *slime*, *tide*, *wide*, *ride*, *time*, *lime*, *sign*, *sigh*, *lie*, *tied*, *tie*, *ice*, *right*, *tight*, *sight*, *either* (sometimes with No. 1), *mile*.

16. The diphthong [aʊ] as in *how*, *loud*.

The tongue position at the start is low and rather farther back than at the start of No. 15 (towards, but not so far back as for vowel No. 5), then it moves upwards towards the position for vowel No. 8.

The commonest varieties to avoid are those starting from a No. 4 position or from the starting point of No. 19.

Diphthong No. 16 is heard in: *out*, *ounce*, *about*, *count*, *shout*, *round*, *pound*, *sound*, *plough*, *bough*, *allow*, *bow* (meaning bending the body forwards). Note that in *wound* we use No. 9 and in *mourn* No. 7 or No. 20.

17. The diphthong [ɔɪ] as in *oil*, *boy*.

This diphthong starts from a sound between vowels Nos. 6 and 7 and finishes towards No. 2.

The chief varieties the learner is likely to hear start from a sound approximating too closely to vowel No. 6 or to a variety of No. 5. These pronunciations should be avoided.

Diphthong No. 17 is heard in: *avoid*, *noise*, *boil*, *coil*, *employ*, *employment*, *decoy*, *annoy*, *alloy*, *destroy*.

18. The diphthong [ɪə] as in *here*, *ear*.

This diphthong starts from the position of the stressed variety of No. 2, and ends towards that of No. 12.

In one type of speech a diphthong scarcely distinguishable from No. 19 is heard in such words as *really*, which is made to sound like *rarely*. The learner will hear some speakers add an *r* sound at the end of some words which normally terminate with No. 18. He should not imitate these practices.

Diphthong No. 18 is heard in: *hear*, *fear*, *fearful*, *rear*, *tear* (produced by weeping), *dear*, *deer*, *drear*, *dreary*, *weary*, *beer*, *India*, *appear*, *idea*, *seer*, *sere*, *mere*, *year* (sometimes pronounced with No. 11 which some learners may find easier to produce than the diphthong).

19. The diphthong [ɛə] as in *air*, *rare*.

This diphthong starts from a half open tongue position between that for vowels Nos. 3 and 4. The tongue moves towards a central position in the direction of No. 12.

Diphthong No. 19 is heard in: *pair*, *hair*, *fairly*, *fair*, *fare*, *rare*, *rarely*, *mare*, *aware*, *spare*, *there*, *bear*, *bare*, *scarce*, *prepare*, *Mary*, *tear* (meaning to rend in pieces).

The use of this diphthong in *were* by some speakers, would be considered as affected by others.

20. The diphthong [ɔə] as in *more*, *pour*.

This diphthong starts from a sound approximating to vowel No. 7 and with a tongue position slightly higher than that from which No. 17 starts, and ends in the neighbourhood of vowel No. 12.

Many educated speakers use the pure vowel No. 7 in place of this diphthong and there is no reason why the learner should not do the same. He should not, however, use the diphthong in the words for practice given at the end of the note on vowel No. 7.

Diphthong No. 20 (or vowel No. 7) is heard in: *oar*, *o'er*, *ore*, *bore*, *roar*, *board*, *bored*, *store*, *sore*, *soar*, *pour*, *your* (or with No. 21).

21. The diphthong [ʊə] as in *pure*, *poor*.

This diphthong starts from a sound approximating to vowel No. 8 and ends in the neighbourhood of vowel No. 12.

Some educated speakers use diphthong No. 20 or vowel No. 7 in place of this diphthong in words such as *your*.

Diphthong No. 21 is heard in: *doer*, *moor*, *endure*, *sure*, *insure*, *your*.

TRIPHTHONGS

There are two other groups of vowel sounds used in English, which, for want of a better term, are described as triphthongs. These are the combinations heard in *higher* and *our* and which we shall call triphthong No. 22 and triphthong No. 23 respectively.

22. The triphthong [aɪə] as in *higher, fire.*

The tongue starts from the same position as for diphthong No. 15, moves upwards towards the position for No. 2, but before getting anywhere near the height required to produce that vowel it turns backwards at about the tongue level of No. 3 and ends up in the neighbourhood of the neutral vowel No. 12.

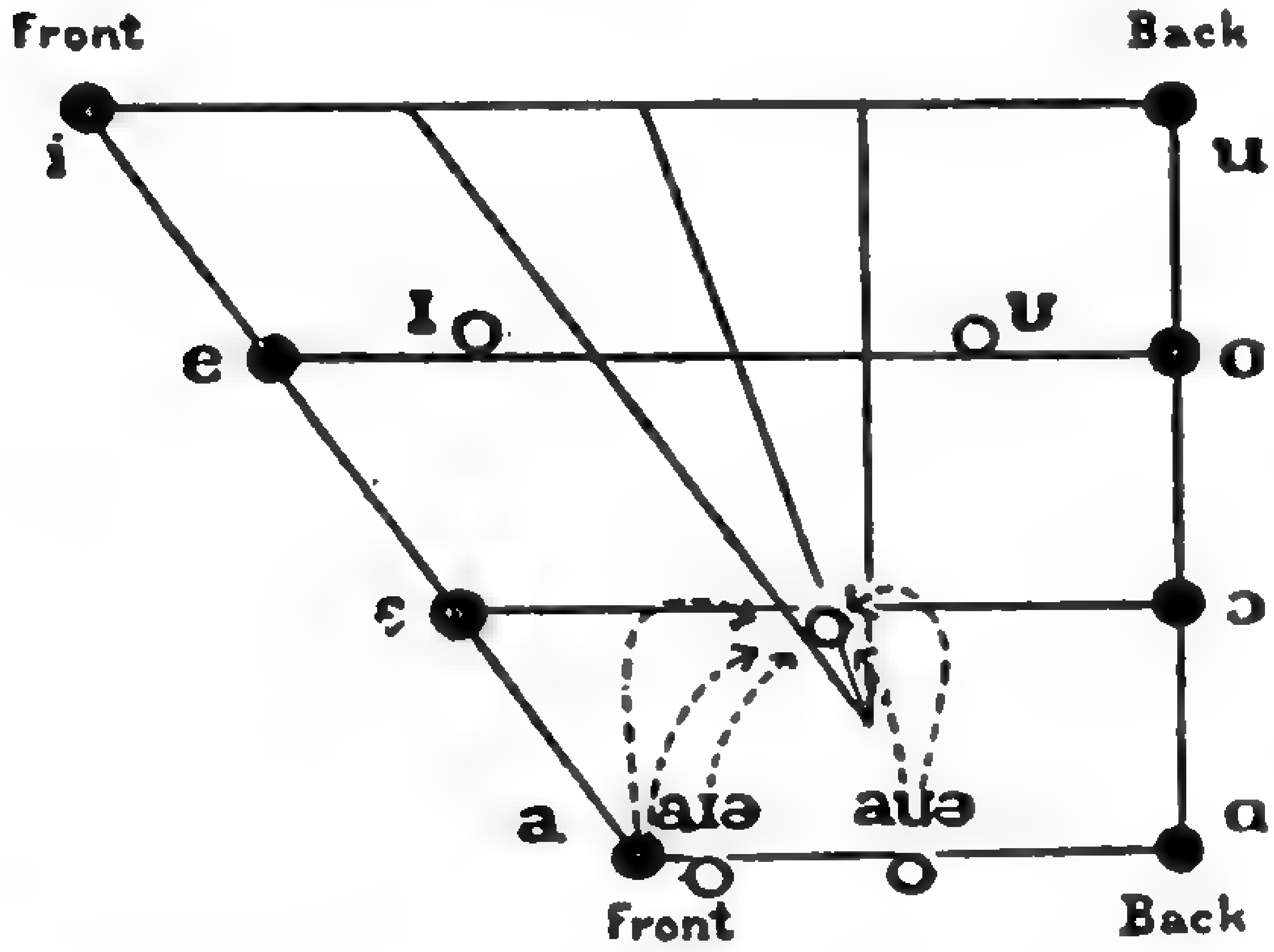

Fig. 6.—Diagram to illustrate the relative positions of English Triphthongs.

Many speakers, not always from the uneducated classes, use one of two varieties. In the first of these the tongue moves from a position in the region of that for No. 5 and then, eliminating the movement towards the position for No. 2, takes the shortest route towards No. 12 and becomes in effect a diphthong. The second variety is a substitution of the pure vowel No. 5 for the triphthong, so that *fire* is made to sound exactly the same as *far.* Both these varieties should be avoided, as should also any tendency to exaggerate the No. 2 element to the extent of giving it the value of the initial consonant in the word *you.*

Triphthong No. 22 is heard in: *wire, sire, tire, tyre, tired, pliers, shyer, liar, liable, enquire, Jeremiah, spire, spiral, aspire, admire, flyer, esquire, choir, hire, riot.*

23. The triphthong [aʊə] as in *our, shower.*

The tongue starts from a low, central, full-open position, moves backwards and upwards towards the position for vowel No. 8, but when it reaches a position half-way between the close and full-open position it turns forward and ends up in the neighbourhood of the position for vowel No. 12. Speakers who substitute No. 5 for No. 22 use the pure vowel No. 5 also in place of No. 23, and those who turn No. 22 into a diphthong use the same diphthong in place of No. 23 by eliminating the tongue movement towards the position for No. 8. The use of either the diphthong or the pure vowel must be avoided as must a tendency in some speakers to exaggerate the upward movement so much as to produce the consonant [w] in the middle of the triphthong.

Triphthong No. 23 is heard in: *flower, power, powerful, flour, tower, shower, dower, sour, scour.*

THE CONSONANTS OF ENGLISH

The ensuing review of the consonants of English will be on similar lines to those followed in dealing with the vowels. A consonant, being the noise produced when there is a complete or partial stoppage of the air stream from the lungs, we shall, as we touch on each consonant in turn, examine the nature of this stoppage.

The symbols given in square brackets are phonetic symbols each representing a phoneme, or family of closely similar sounds, whatever may be the letter or letters used in ordinary spelling to represent that kind of sound.

The initial consonant heard in pronouncing, for example, the words *cat,* *keep*, *choir*, *quiet* and the final consonant in *like*, *lick*, *clique* is in each case a member of the [k] family of sounds and [k] would be used to represent the [k] sound in each of these words.

A number of English consonants will be treated in pairs because the method of producing each of the members of the respective pairs is identical, except for the fact that one is voiceless, as for example, the [s] heard in *sits*, *icy*, *this*, the other voiced, as is the [z] heard in *is*, *zoo*, *these*, *hides*. Other pairs of consonants are [p] [b], [t] [d], [f] [v], etc. A foreigner sometimes has difficulty in hearing whether a consonant, which is in fact voiced, is voiced or voiceless (e.g. the *s* in *bees*). The explanation is that the voicing of an initial voiced consonant begins a fraction of a second after the beginning of articulation, and in a voiced final consonant it ends a fraction of time before articulation ceases, so that *bees* might be written phonetically as [pbiːzs]. Even so, the learner should be careful to treat the [b] and [z] in *bees*, for example, as fully voiced consonants but take care, in pronouncing final voiced consonants, not to keep up the voicing so vigorously right to the end as to finish up with a neutral vowel as do Italians learning to speak English.

We shall consider the consonants in groups arranged according to the way in which they are produced. For example, sounds such as [k] [g], which are produced by making a complete stoppage of the breath stream followed by an explosion, are classed as Plosives; another group, called Fricatives or Continuants of which [s] and [z] are examples, are made by a partial stoppage of the breath stream when a continuing sound made by the friction of the air against the sides of the restricted air passage is heard; and so on.

PLOSIVES

If the air passage is stopped up at some point, the air pressure increased, and then the air suddenly released, the resulting sound is a plosive consonant. The explosion in the case of the English plosives is followed by a rush of air, generally more marked than is heard in many other languages and producing an effect of such a kind that [p] might strike some learners as being more like [pʰ]. This effect is particularly noticeable when the following sound is a stressed vowel as in *appoint*. The learner should note carefully the extent of this aspiration in particular words in the speech of educated speakers and he should beware of imitating those (e.g. Cockneys, among others) who exaggerate it. It is less objectionable to produce too little aspiration than too much.

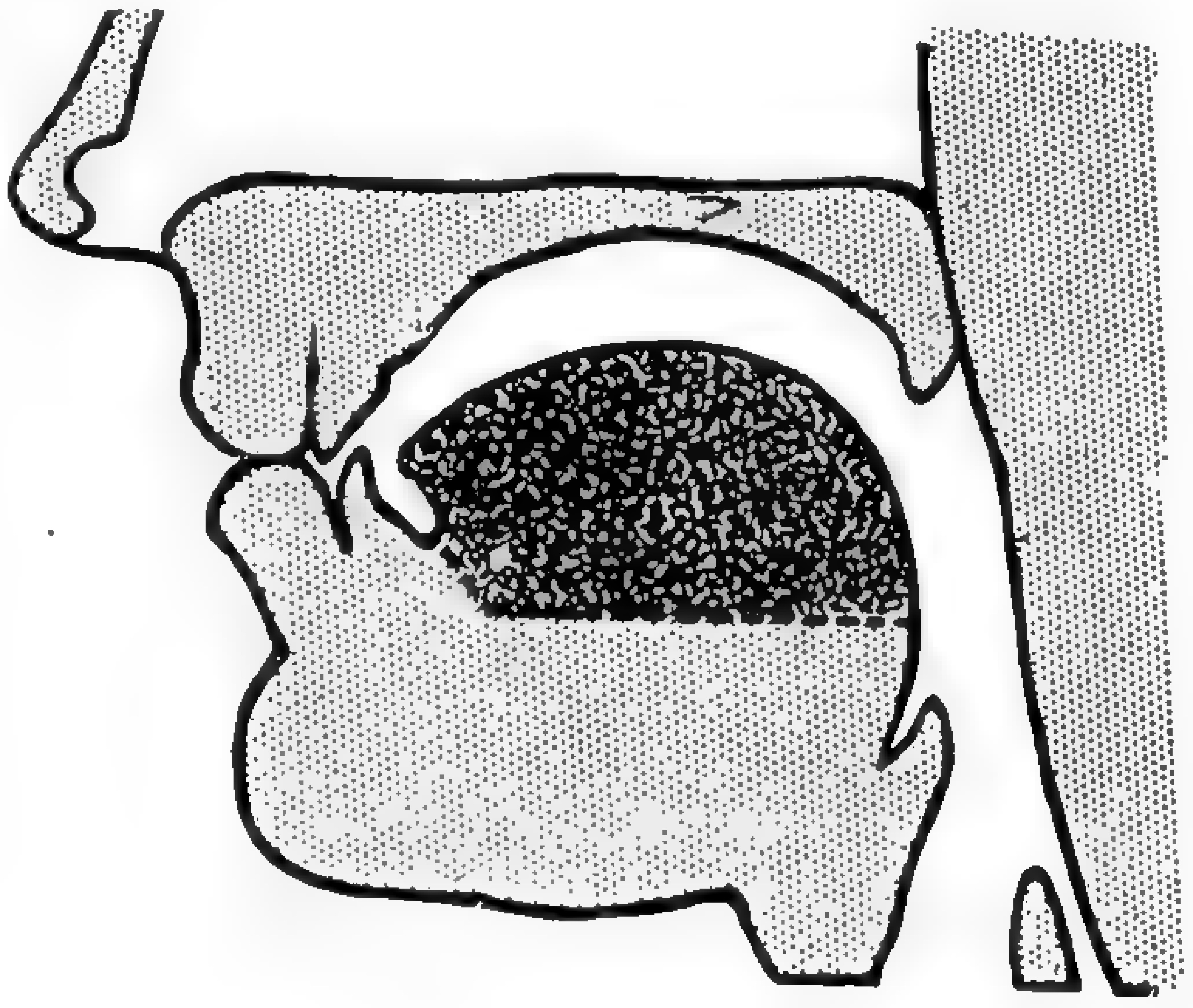

Fig. 7.—Formation of p,b.

The learner is warned not to imitate the use of the glottal stop (*see* below), in place of properly articulated plosive consonants.

1 and 2. [p], as in *pay*, *open*, *map*, and [b] as in *bay*, *able*, *rob*.

The stoppage of air is made by bringing the lips together. The lips should be parted smartly so that a clean explosion is produced. The passage through the nose is closed by the raising of the soft palate.

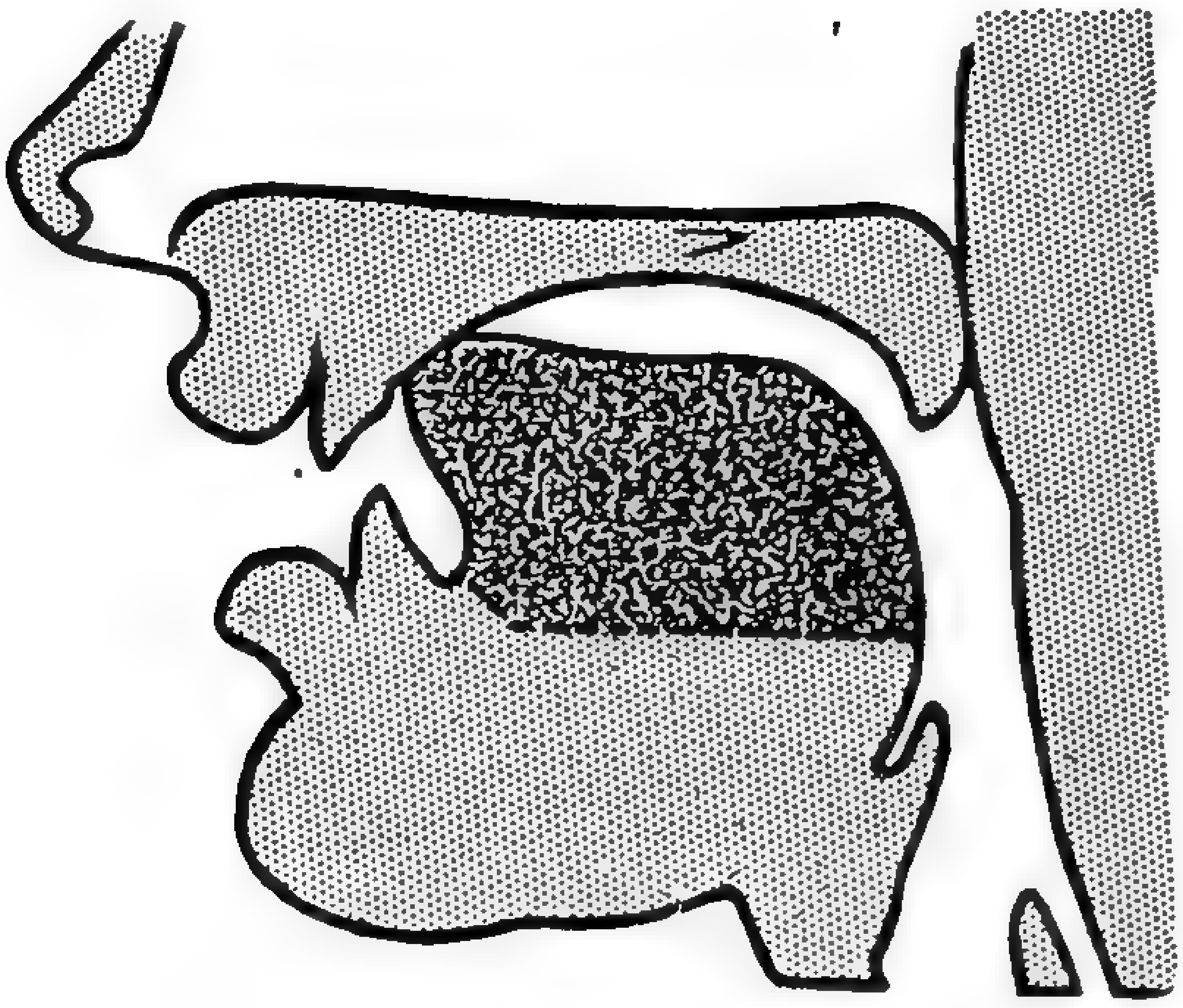

Fig. 8.—Formation of t, d.

The plosive in *pay*, is voiceless, that in *bay* voiced. The position of the speech organs before the explosion is shown in Figure 7.

[p] is heard in: *peak, peep, pick, peck, pack, park, pass, Puck, poor, pour, pray, play, approve, apple, empty, people, pin, spin, spy, stop, hope, ripe, pile, pipe, strip, perhaps, population, pepper, supply.*

The letter *p* is not pronounced in *psalm, pneumonia, temptation, pneumatic, cupboard* [kʌbəd], etc.

[b] is heard in: *bad, be, book, bit, berry, beak, bark, Bible, bind, bound, above, able, ability, oblique, public, rub, hubbub.*

The letter *b* is not pronounced in *lamb, dumb.*

3 and 4. [t] as in *Tom, attack, hit,* and [d] as in *dark, hiding, sad.*

The stoppage of air is made by the tongue against the teeth ridge. Very few non-English learners have in their mother tongue [t] or [d] sounds in which the tongue position is in the same place as it is in English. The commonest variety is that in which the tongue is placed further forward against the upper teeth; in another variety the tip of the tongue is placed between the teeth; in yet another the tip of the tongue is turned upwards. It is important that the learner should take careful note of the position of the tongue before the explosion as shown in Figure 8.

[t] is heard in: *to, two, tall, take, tear, tyre, Turkey, tone, tip, till, tea, tower, attack, pity, utter, hotter, native, passed* [pɑst], *past, pushed* [pʊʃt], *mist, missed* [mɪst], wished [wɪʃt], *started* [stɑːtɪd], *seated* [sitɪd], *sitting, heat, hit, at, last, shoot, put, but, out, felt, Egypt.*

The *t* in the ordinary spelling of *castle, rustle, apostle, listen,* etc., is not pronounced.

[d] is heard in: *deed, did, dead, dark, dock, daughter, don't, do, during, duck, dirt, added* [ædɪd], *headed* [hedɪd], *believed* [bɪlivd], *aid, made, bridged.*

The examples in the two preceding lists of verbs with the ending *-ed* illustrate the fact that *-ed* verb endings are pronounced [t] when preceded by a voiceless consonant other than *t*.

5 and 6. [k] as in *keep, act, kick,* and [g] as in *give, ugly, big.*

The stoppage of air is made by raising the back of the tongue to touch the soft palate which itself is raised. Certain learners, especially from some parts of Africa, will have to be careful not to let air pass through the nose when they pronounce these consonants: others will have to take care to make a clean explosion without any following fricative. The point of contact between the back of the tongue and the soft palate must not be too far forward and the voicing of [g] must receive proper

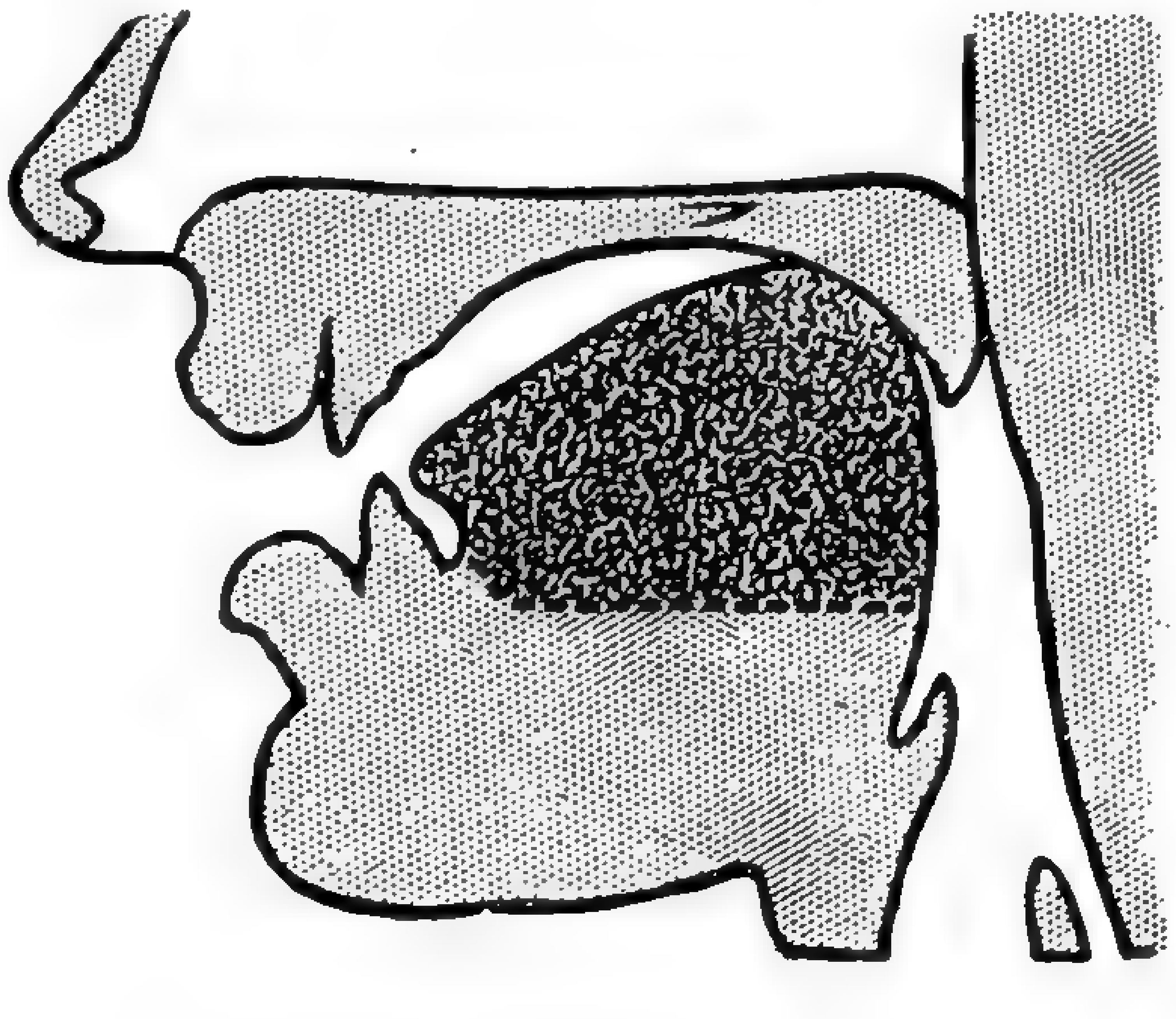

Fig. 9.—Formation of k, g.

attention. (For position of speech organs before the explosion *see* Figure 9.)

[k] is heard in: *keen*, *kid*, *kept*, *can*, *cart*, *cast*, *cod*, *caught*, *cord*, *cushion*, *come*, *curtain*, *curious*, *case*, *coat*, *kind*, *count*, *ochre*, *clean*, *crime*, *text*, *act*, *parked* [pɑːkt], *talk*, *book*, *luck*, *Turkey*, *lake*, *woke*, *like*, *coward*, *coy*, *care*, *core*, *account*, *acre*.

[g] is heard in: *geese*, *give*, *get*, *gap*, *garden*, *got*, *gaudy*, *girl*, *gate*, *goat*, *good*, *goose*, *gum*, *gay*, *Guy*, *gown*, *gear*, *gore*, *glare*, *grass*, *ago*, *ugly*, *ogre*.

The reader is referred to the works on Phonetics by Professor Daniel Jones and others (*see* Bibliography) for the discussion of the question of when English words containing the letter *g* are pronounced with [g] or [ʤ].

7. The Glottal Stop [ʔ]

When a stoppage of the breath stream is caused by the vocal cords being brought together with pressure of air behind the cords and then released by their sudden opening, a sound known as the glottal stop is produced. This sound is often heard when English speakers wish to emphasise a word beginning with a vowel, as for example in, "ʔ *Anyone* can do it," or, "ʔ *I* ʔ *always* do it." It is sometimes heard even in the middle of a word. The learner should not make excessive use of this form of emphasis. Arabic speaking learners should avoid it altogether. Germans have a tendency to carry over from their own language the use of the glottal stop to an extent that would be excessive in English. The use of the glottal stop in place of other plosive consonants, particularly of [t] and especially at the end of syllables, is common in various parts of the country, particularly among Cockneys, and should on no account be imitated.

INCOMPLETE PLOSION

A great source of difficulty to many learners of English is the pronunciation of words in which two plosive consonants come together as in *doctor*, *picture*, *dragged* [drægd], *big town*. Cases of this kind are dealt with as follows: the stop for the production of the first of the two plosives is made in the normal way, but is not followed by an explosion; the tongue then passes to the position required to make the stop of the following plosive and the normal explosion for that stop is produced. In words such as *mid-day*, *book-case* there are not two explosions; one plosive is made but the stop is much more prolonged than is the case, for example, in *middle* or *picking*. When the juxtaposed plosives are respectively the voiced and voiceless members of one of the pairs of English plosives, the same sort of thing happens as in the pronunciation of *mid-day*, except that voice is heard during only part of the duration of the closure. Examples are furnished by *sat down*, *big cats*.

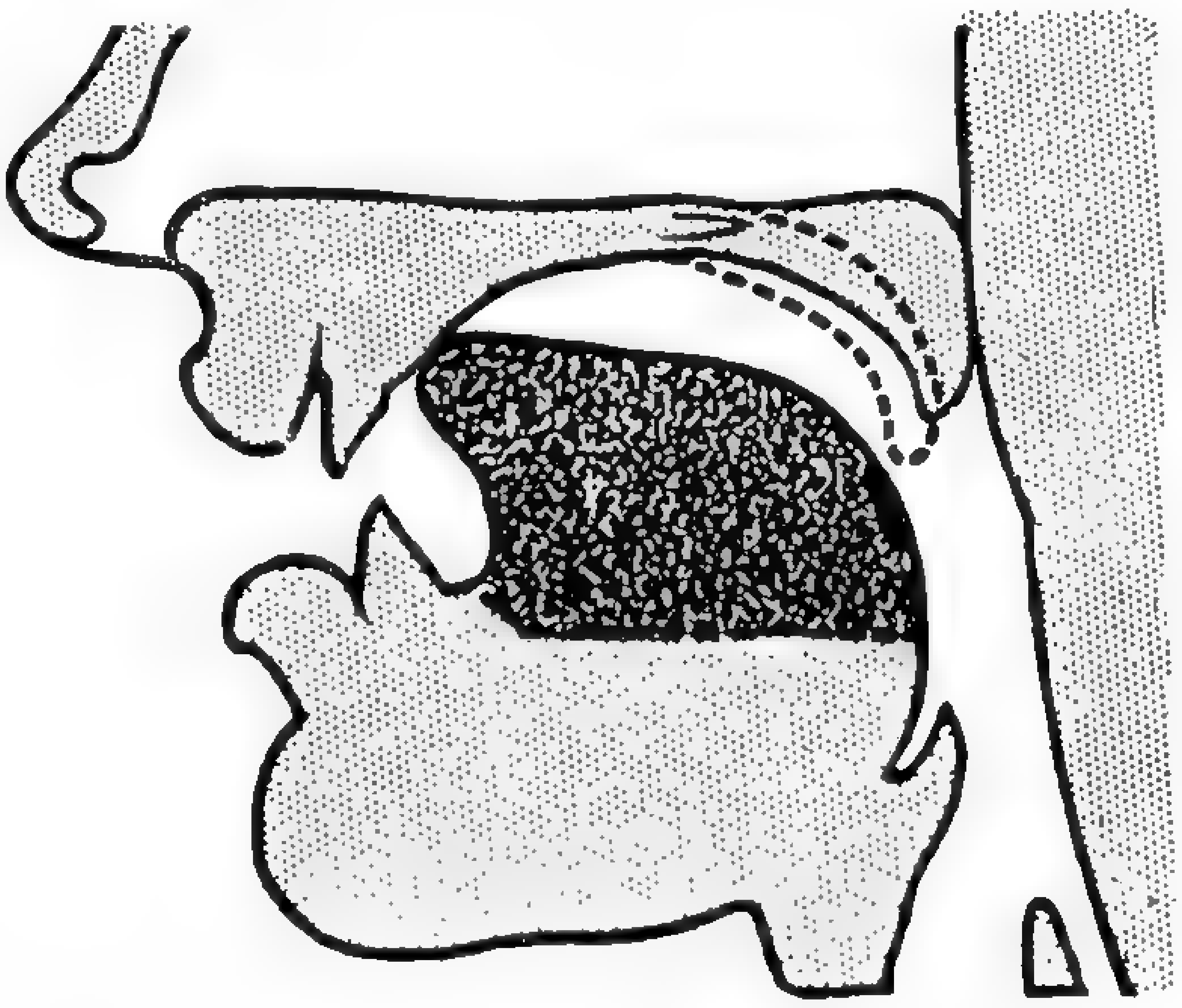

Fig. 10.—*ILLUSTRATING NASAL PLOSION*

NASAL PLOSION

Another source of difficulty is combinations of the type [tn] as in *cotton*, [kɒtn], *mutton*, [mʌtn], *Satan* [seɪtn], *rotten* [rɒtn]; [dn], in *hidden* [hɪdn], *sudden* [sʌdn], *ridden* [rɪdn]; [kn] in *sickness*, etc.

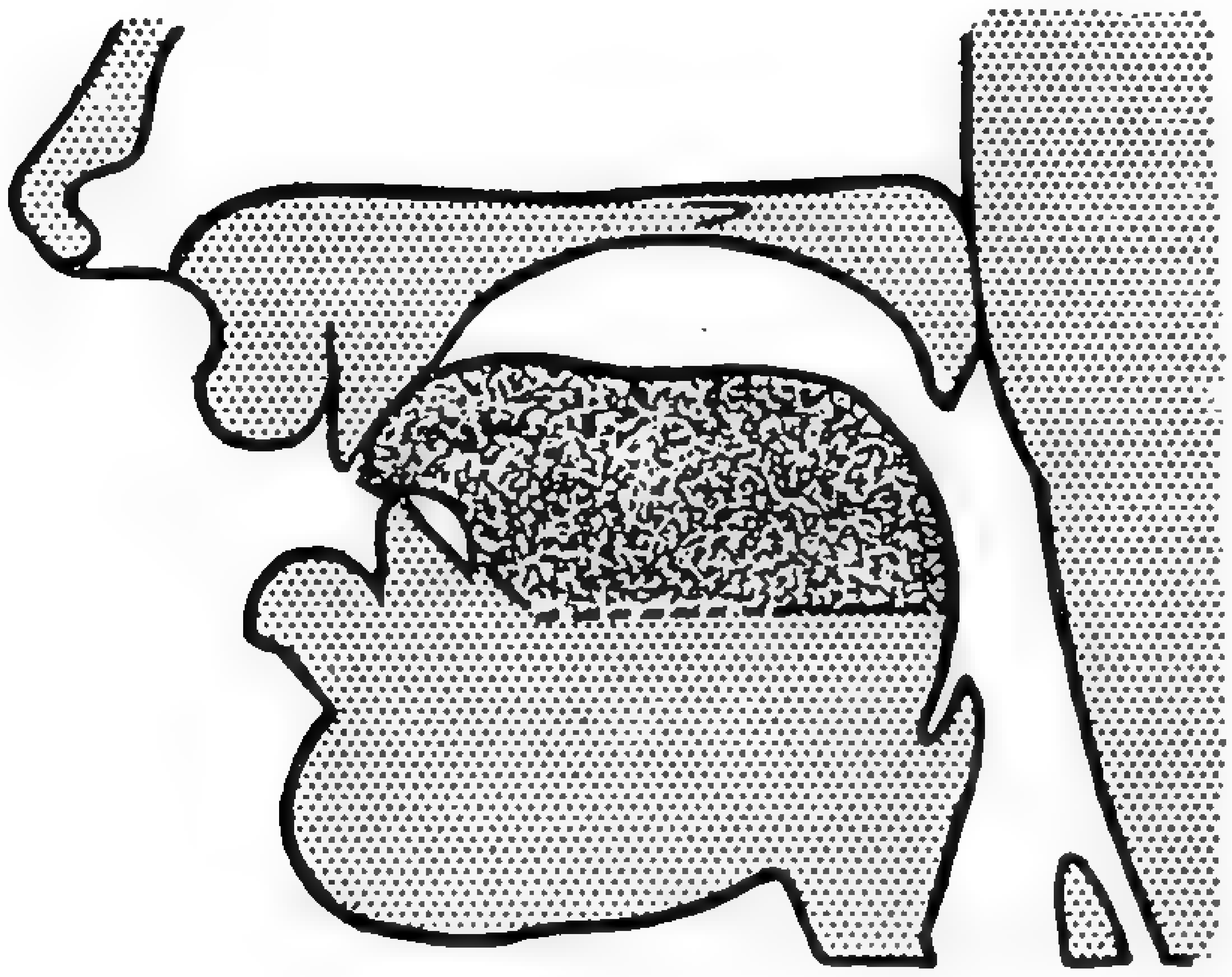

Fig. 11.
Formation of tθ.

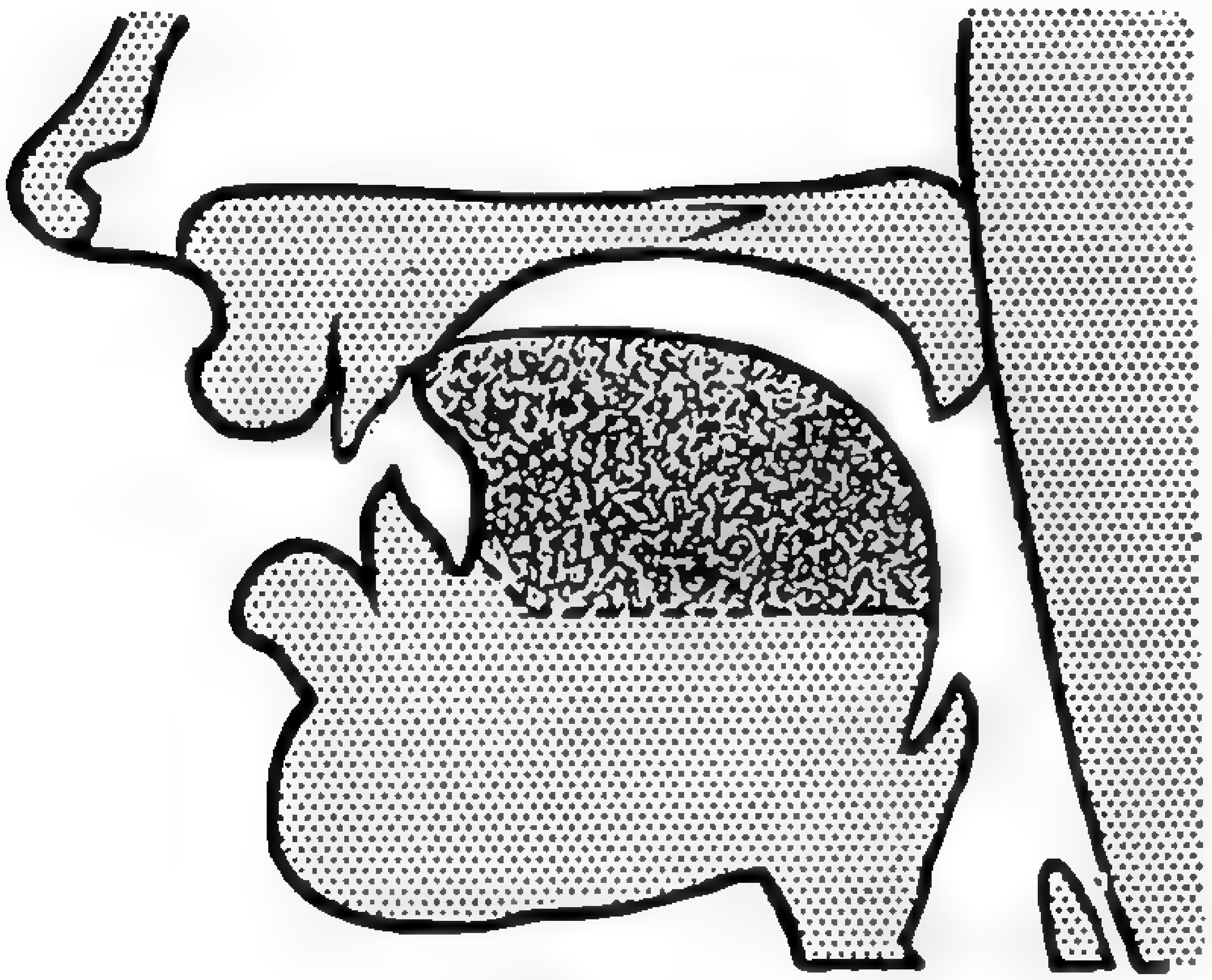

Fig. 12.
Formation of ts.

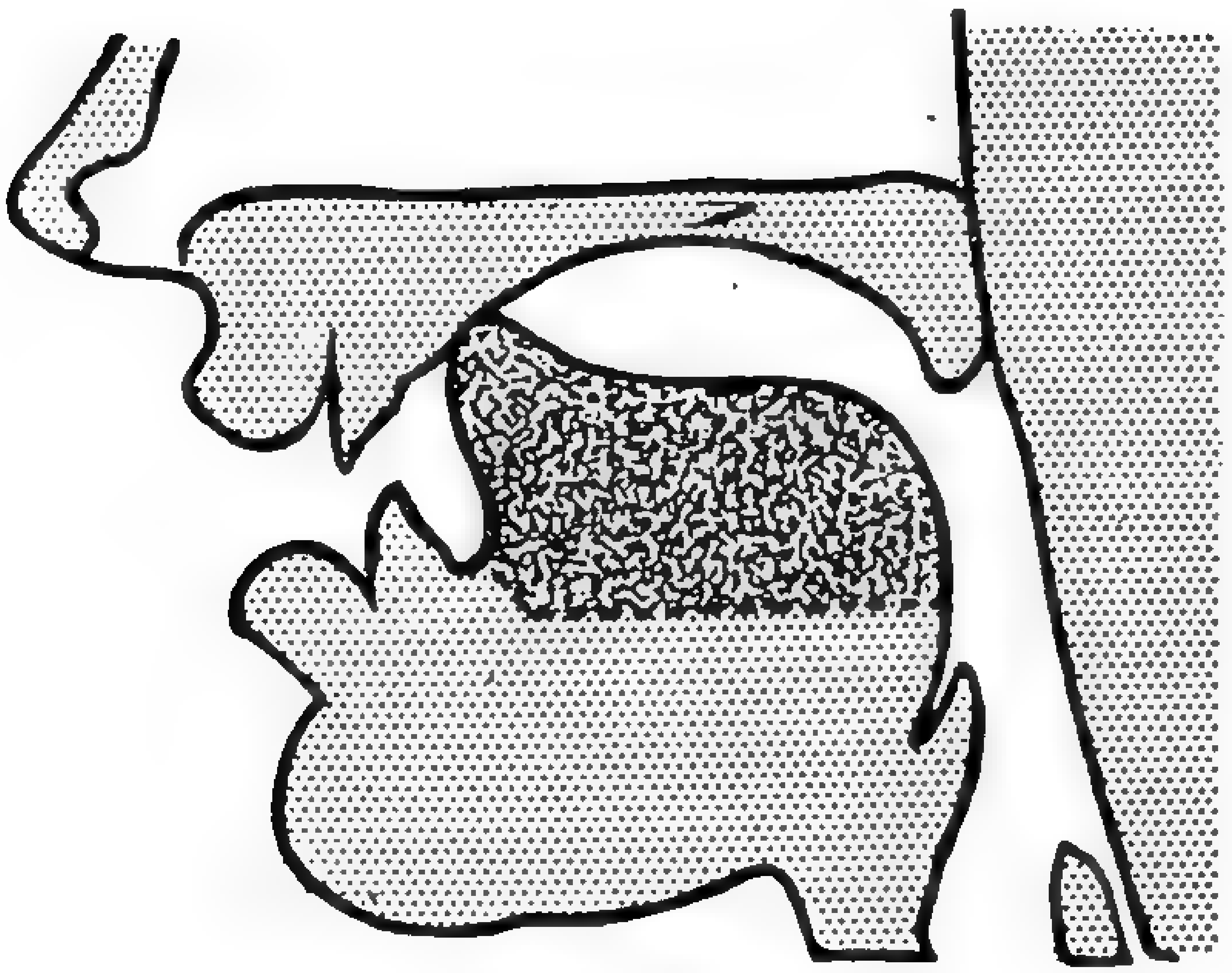

Fig. 13.
Formation of tr.

These combinations are articulated as follows: the stop is made in the normal way, but instead of releasing the air pressure through the mouth, an explosion is made by suddenly letting the air out through the nose. (*See* Figure 10.)

The learner is referred to the notes on [n] (below) with regard to difficulty in dealing with [n] after other sounds.

LATERAL PLOSION

Still another difficulty for some learners are the combinations [tl] and [dl], (as in *little* and *middle*), which are handled as follows: the stop is made by the tongue against the teeth ridge, the tongue is kept firmly in position and the air is exploded from one or both sides of the tongue.

Further words for practice are: *candle*, *bridle*, *handle*, *sandal*, *mantle*, *kettle*, *metal*, *brittle*, *cattle*, *mottle*.

AFFRICATIVES

Affricatives are sounds made when the organs are brought into position for the production of a plosive consonant, but, instead of being separated smartly with the production of an explosion, are brought away less quickly with the production of a fricative sound. This is what happens in the articulation of [ts] in *its*, *sits*, *puts*, *hats*, etc.; of [dz] in *lids*, *hides*, *adze*, *needs*, etc.; of [tθ] in *eighth* [eɪtθ], etc.; of [dθ] in *breadth*, *width*, etc.; of [tɽ] in *true*, etc.; of [dr] in *drive*, etc. Learners should avoid imitating the Cockney tendency to turn the [t] in *tea*, for example, into a kind of [ts] affricative.

In the combinations [tɽ] (in which [ɽ] indicates a voiceless [r]) and [dr] the tip of the tongue is turned up, when the stop is formed, ready to proceed to the position for [r] (cf. Fig. 24) (*see* Figures 11, 12, 13, illustrating the tongue position at the beginning of each of the above combinations).

The Consonants [ʧ] as in *church* [ʧɜʧ], *arches*, *each*, and [ʤ] as in *judge* [ʤʌʤ], *budget*, *urge*.

In words such as *each* and *urge*, there are two distinct consonant sounds, [tʃ] and [ʤ] which are run closely together. [ʧ] and [ʤ] have been included with the Affricative Consonants because the sounds represented by each of the two combinations of symbols are produced by a similar process to that used in dealing with [ts], [dz], etc.; above, that is to say, a [t] or [d] stop is made, and then, instead of there being an explosion, the tongue makes a swift glide to the position for [ʃ] or [ʒ] with which sounds respectively the combinations end up. (*See* notes on [ʃ] and [ʒ] below.) If a learner has difficulty in articulating [ʧ], the following method will help him to master the trouble: First make the sound [ʃ]; while the tongue is still in position for making that consonant, raise the tip of the tongue to make a [t] stop; then, without exploding the [t] proceed sharply to the production of [ʃ]. Deal similarly with the two elements of [ʤ]. (For position of organs of speech *see* Figure 14.)

[ʧ] is heard in: *cheek*, *chin*, *cheque*, *chat*, *chart*, *chop*, *choose*, *chuckle*, *church*, *change*, *child*, *choke*, *cheer*, *chair*, *each*, *hitch*, *fetch*, *match*, *march*, *Scotch*, *porch*, *much*, *lurch*, *coach*.

[ʤ] is heard in: *gill*, *jelly*, *Jack*, *jar*, *job*, *jaw*, *juice*, *just*, *jerk*, *Jane*, *gyrate*, *joy*, *joust*, *jeer*, *jury*, *virgin*, *ridge*, *edge*, *badge*, *large*, *lodge*, *George*, *judge*, *merge*, *age*.

NASAL CONSONANTS

[m] as in *more*, *empty*, *him*.

[n] as in *not*, *none*, *in*.

[ŋ] as in *sink*, and as represented by the letters *ng* in *sing*, *bringing*.

Nasal consonants are produced when air is prevented from passing through the mouth by a stop at some point and allowed to pass through the nose by the lowering of the soft palate. They are voiced sounds. (*See* Figures 15, 16, 17 for method of production.)

In producing [m] the stop is made by bringing the lips together; for [n] by raising the tip of the tongue against the teeth ridge (not against the teeth as is done by some learners); for [ŋ] by raising the back of the tongue against the soft palate. The three stops described above are approximately the same as those used for the plosives [p] [b], [t] [d], [k] [g], respectively, and so when owing to a cold in the head or for some other reason the nasal air passages are stopped up, sounds approximating to [b] [d] [g] respectively, are heard in place of the corresponding nasals. Care must be taken not to nasalise vowels in juxtaposition to nasal consonants as is the tendency of some learners.

[m] is heard in: *meet*, *milk*, *met*, *man*, *mark*, *model*, *more*, *move*, *mood*, *money*, *machine*, *mirth*, *may*, *moan*, *my*, *mine*, *mount*, *mere*, *mare*, *more*, *moor*, *mire*, *amiss*, *army*, *music*, *empty*, *small*, *enmity*, *symptom*, *hymn-book*, *amber*, *pump*, *team*, *him*, *poem*, *gem*, *them*, *am*, *arm*, *Tom*, *warm*, *woman*, *loom*, *hum*, *firm*, *worm*, *aim*, *home*, *I'm*, *lime*.

The learner should note that in cases

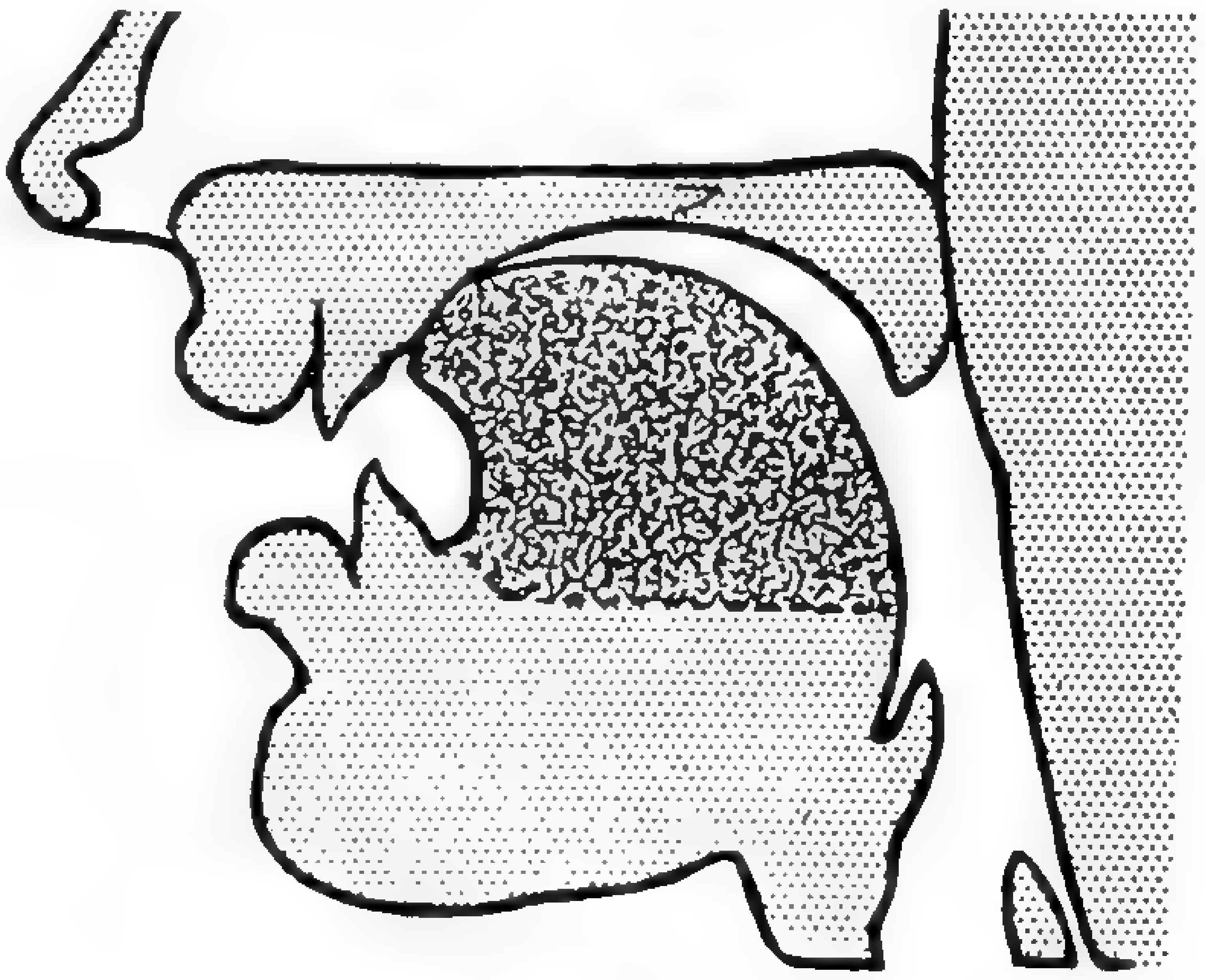

Fig. 14.
Formation of tʃ.

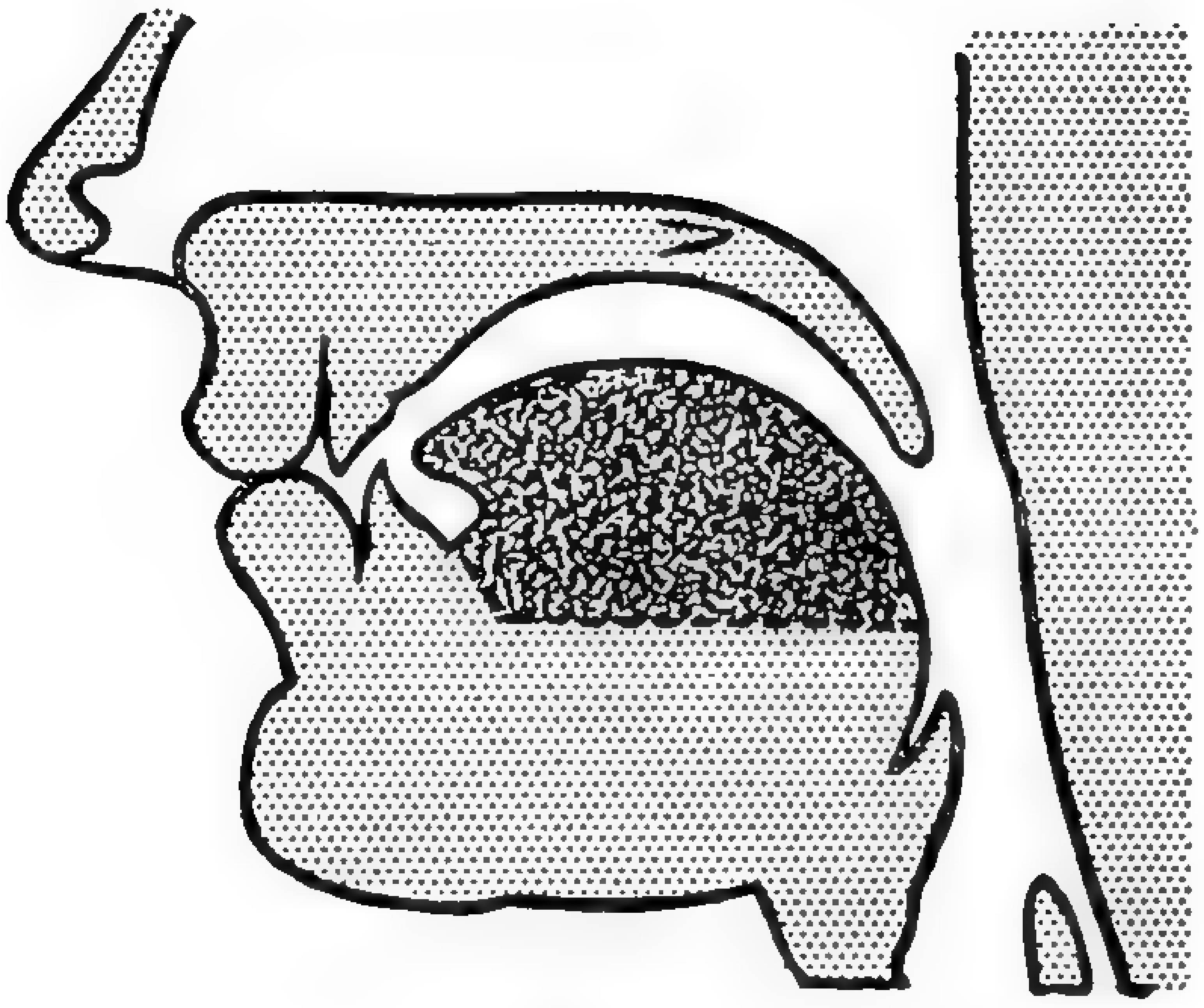

Fig. 15.
Formation of m.

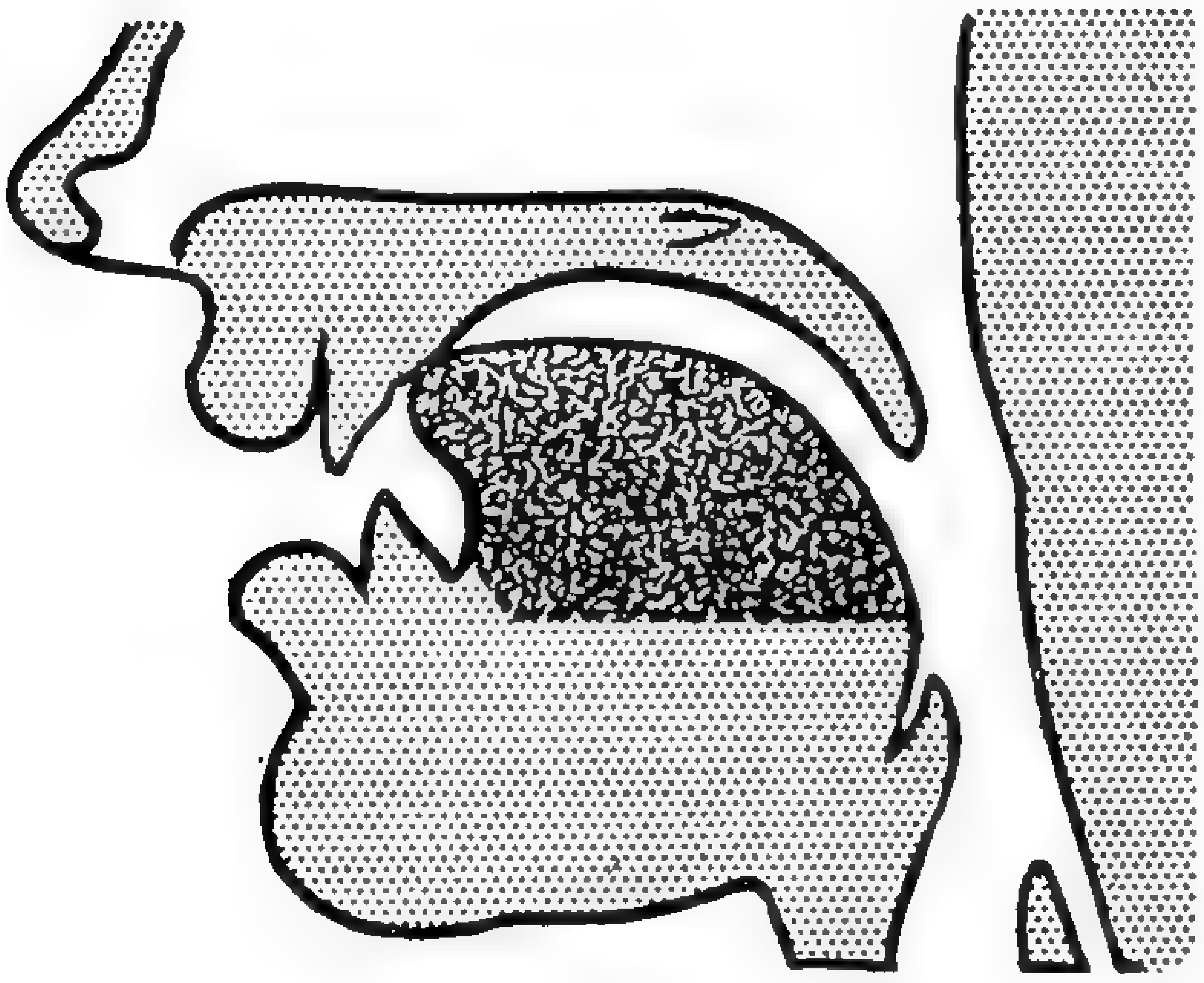

Fig. 16.
Formation of n.

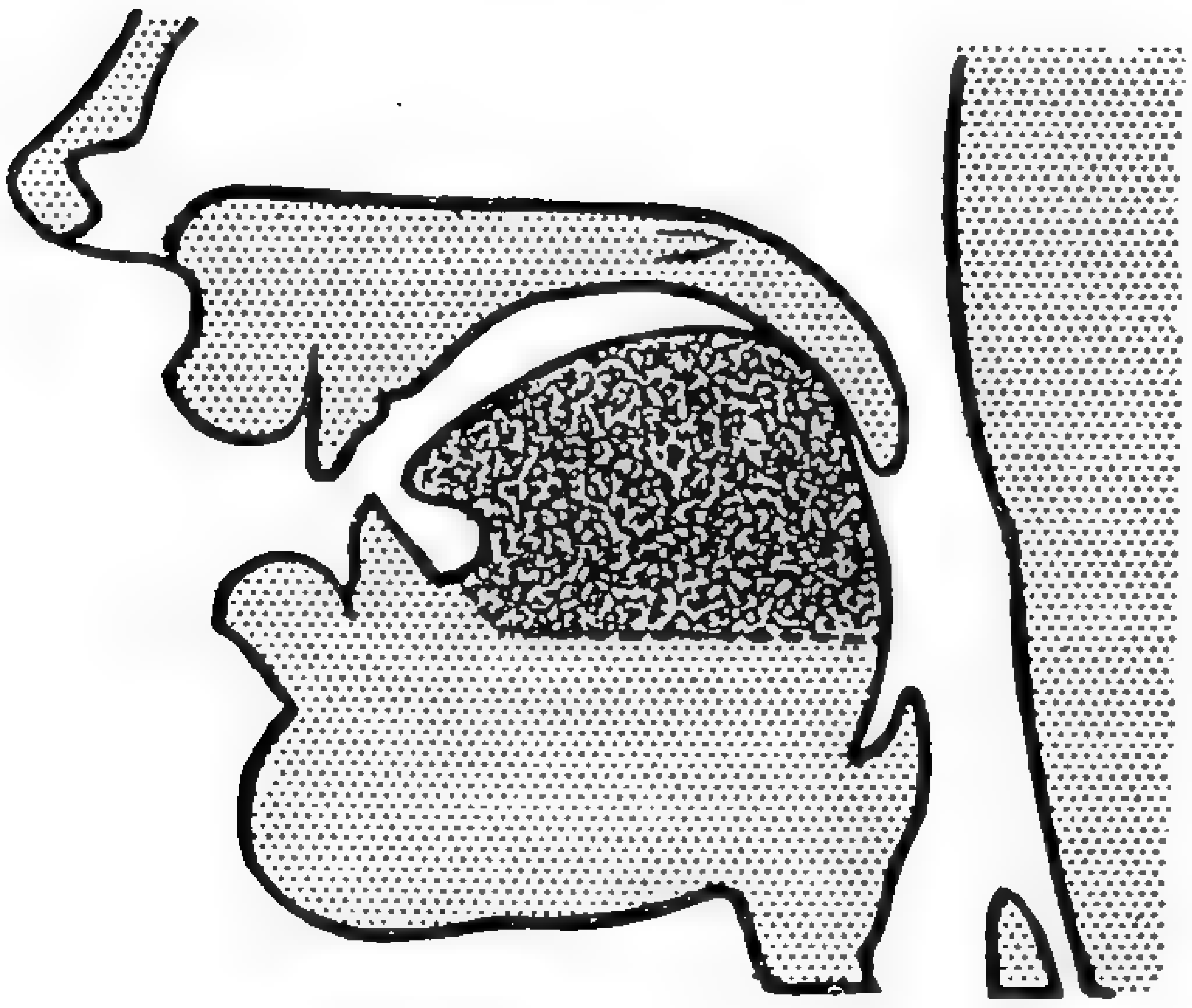

Fig. 17.
Formation of ŋ.

such as, *I'm making*, *some money*, there are not two separate [m] sounds; only one lengthened nasal is used in these cases.

In *elm*, *film*, etc., there must be no vowel sound before or after the [m].

[n] is heard in: *knee* (*k* silent as always initially before *n*), *knit*, *neck*, *knack*, *nasty*, *not*, *knock*, *nor*, *gnaw* [nɔ], *nook*, *noon*, *nut*, *nurse*, *Natal*, *nay*, *no*, *known*, *nine*, *noun*, *noise*, *near*, *ne'er*, *nigher*, *an hour* [ən'auə], *new*, *nuisance*, *annoy*, *inch*, *strange*, *pencil*, *inroad*, *trench*, *instil*, *interest*, *lean*, *pin*, *ten*, *can*, *barn*, *gone*, *warn*, *moon*, *nun*, *burn*, *earn*, *pain*, *bone*, *mine*, *loin*, *iron* [aɪən], *rowan*, *pin and needle* ['pɪnən'niːdl], *hidden* [hɪdn].

The way to deal with combinations of the type [tn] as in *bitten*, has been referred to in the notes on Nasal Plosion. Care must be taken not to intrude a vowel before the nasal in the pronunciation of words such as *soften* [sɒfn], *eleven*, *oxen*, *driven*, *even*, *risen*, *passion*, *Wilson*, etc., nor, in rapid speech, in *open*. This [n] without a vowel before or after it is called 'syllabic.'

[ŋ] The learner should make this sound as directed above. It should be practised in isolation, care being taken not to make the corresponding plosive [g] after it. It never occurs in English at the beginning of a syllable as it does in some African languages.

The learner should not imitate speakers who use [n] for [ŋ] at the end of words like *hunting*, *playing*, or who add a [k] after [ŋ] in words like *nothing*.

[ŋ] is heard in: *king*, *long*, *longing*, *length*, *sing*, *singer*, *singing*, *rang*, *tongue*, *hang*, *hanged*, *sting*, *stung*, *stinging*. Note that verb forms in *-ing*, and nouns ending in *-er*, derived from verbs with a root ending in *-ing* are pronounced with [ŋ] without any following [g] but [ŋg] are heard in: *finger*, *hunger*, *longer*, *angry*, *congress*, *single*, *angle*, *England*.

[ŋk] are heard in: *inkpot*, *think*, *thank*, *link*, *uncle*, *ankle*.

[ng] are heard in: *ingoing*, *engage*, *ungrateful*, *ingratitude*.

[nk] are heard in: *incapable*, *encroach*.

LATERAL CONSONANTS

[l] ('clear' *l*) as in *like*, *allow*, *value*.

[ɫ] ('dark' *l*—a subsidiary member of the [l] phoneme) as in *bottle*, *milk*, *fall*, *falls*.

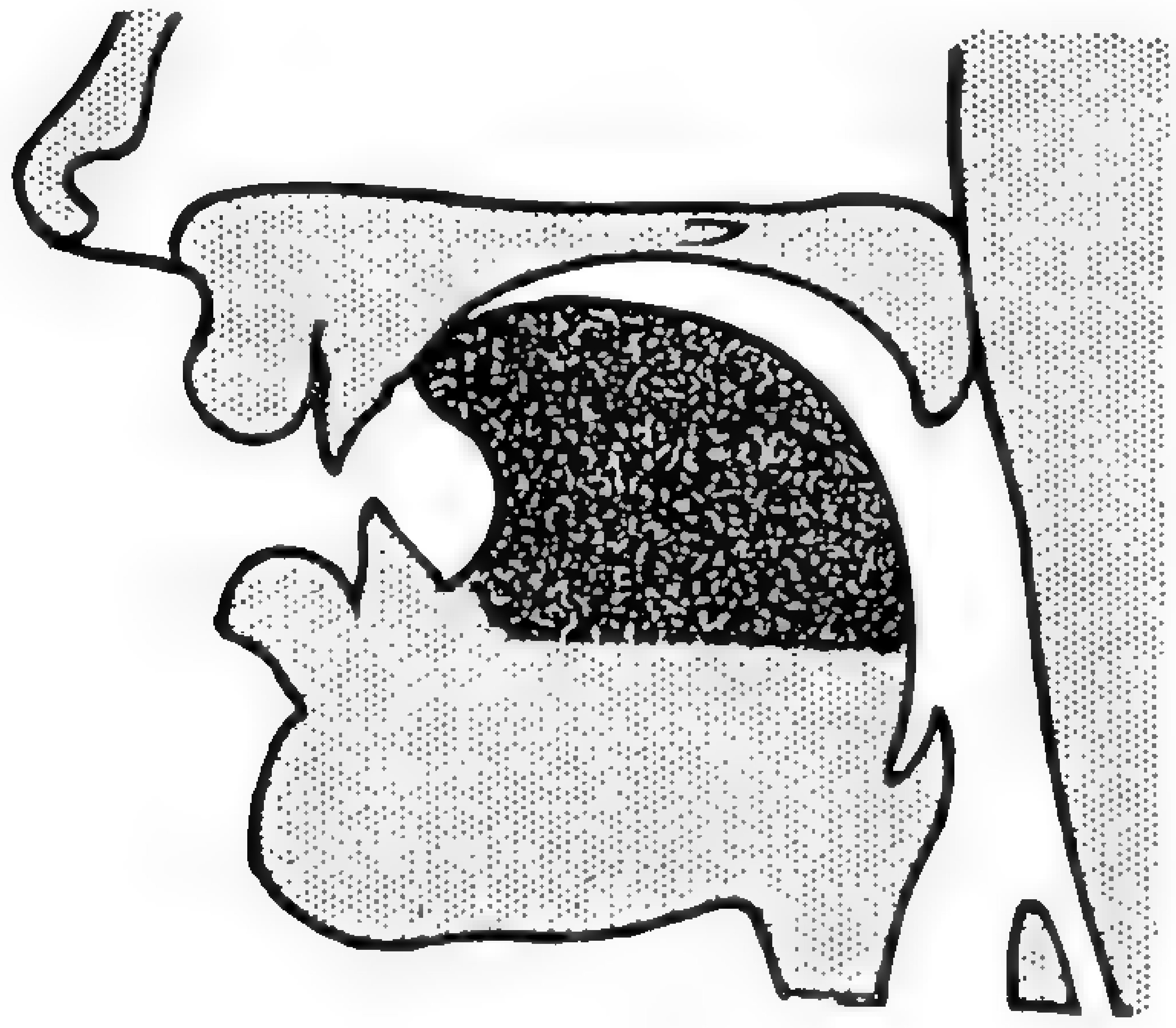

Fig. 18.—*Clear l.*

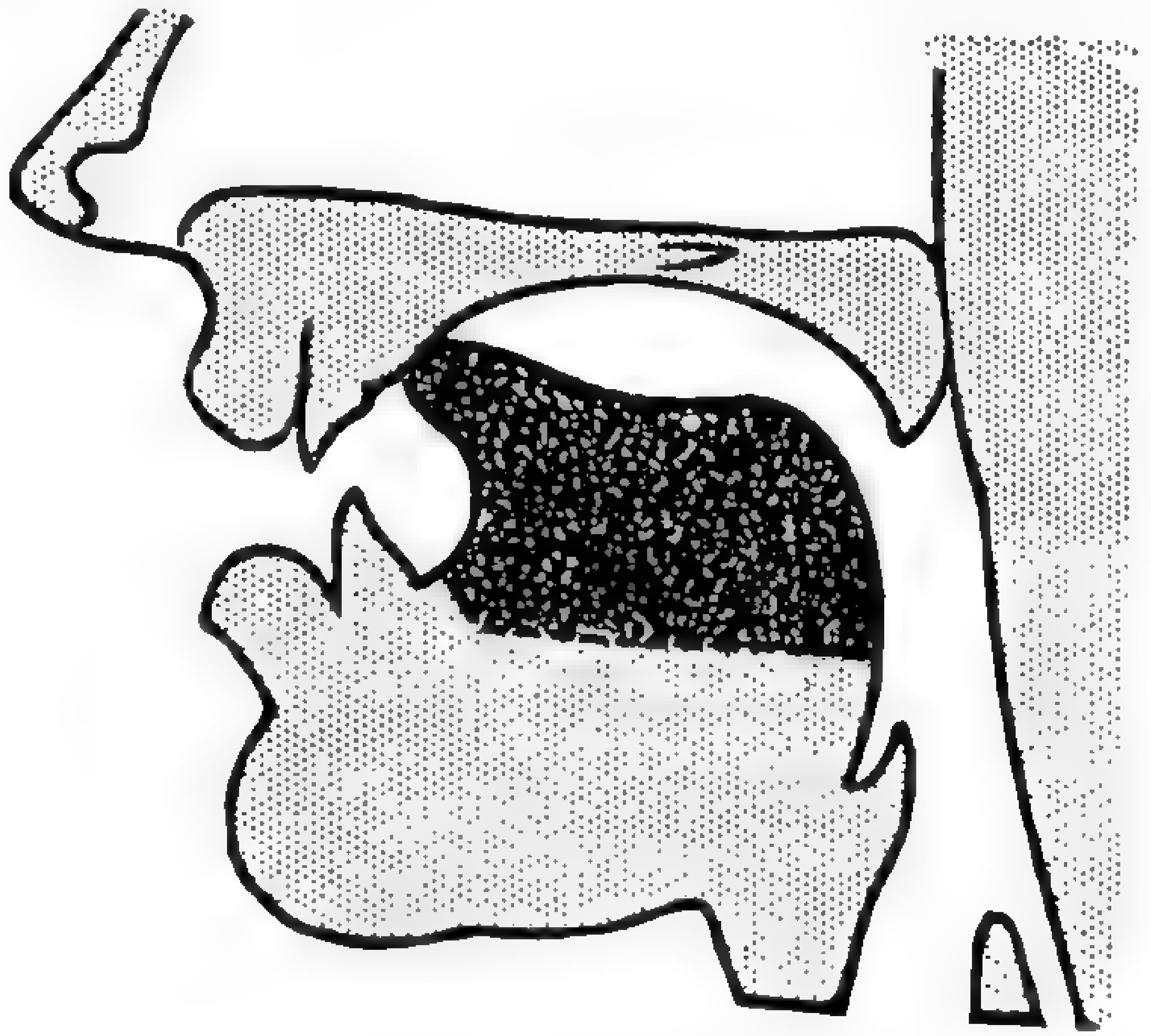

Fig. 19.—*Dark ɫ.*

In view of the fact that 'clear' *l* occurs before vowels and [j] (*see* the note under *semi-vowels*, below) while 'dark' *l* occurs before all other consonants and in final positions, it is not generally necessary to use different symbols to differentiate these two distinct members of the *l* phoneme, but the learner is urged to keep clearly in his mind that there is a very decided difference between the two sounds.

For the production of all *l* sounds the tip of the tongue is pressed firmly against the teeth-ridge, care being taken that it does not curl upwards, and the sound is produced by the air stream passing out along one or both sides of the tongue. The difference of quality between the 'clear' and 'dark' variety arises from the fact that for producing 'clear' *l* the front of the tongue is raised towards the hard palate, while for 'dark' *l* the front of the tongue is slightly hollowed and the back of the tongue is raised towards the soft palate. Both sounds are voiced. (*See* Figures 18 and 19 for the respective tongue positions.)

In the writer's experience, learners who have difficulty in producing *l* sounds, and those (notably the Japanese) who are unable to distinguish between *l* and *r* sounds, fail to surmount their difficulty purely by listening and imitation, but succeed when they follow the methods of production recommended in these notes. Careful listening to the sounds as used by English speakers so that they become distinguishable one from another, and constant practice in making them, are urged upon the learner.

Some learners who are able to pronounce the 'clear' *l* and use it in all positions where an *l* sound is heard are unable to pronounce 'dark' *l*. One method of approach to the problem (recommended by Professor Daniel Jones: *Outline of English Phonetics*, 5th Edn., p. 163) is to place the tip of the tongue between the teeth in the lateral position and while the tip of the tongue is pressed firmly against the upper teeth try to pronounce the vowel [u] without rounding the lips.

'Dark' [l] is syllabic in words like

little, *able*, *wobble*, *wriggle*, etc. (cf. the note on syllabic [n] above).

'Clear' [l] is heard in: *lead*, *lift*, *less*, *lack*, *laugh*, [lɑf], *lot*, *lord*, *look*, *loop*, *love*, *learn*, *lay*, *low*, *lie*, *loud*, *allay*, *Lear*. *lair*, *lore*, *lure*, *apply*, *fly*, *close*.

'Dark' [l] is heard in: *heal*, *ill*, *tell*, *pal*, *snarl*, *all*, *pull*, *tool*, *gull*, *girl*, *hail*, *hole*, *isle*, *howl*, *boil*, *usual*, *apple*, *bubble*, *help*, *bulb*, *halt*, *hold*, *bulk*, *bulge*, *single*, *mammal*, *wealth*, *difficult* [dɪfɪklt].

The *l* is silent in *half*, *calm*, etc.

FRICATIVES (or CONTINUANTS)

Fricatives are produced when the air passage through the mouth is narrowed at one point or another to such an extent that a sound is made by the friction produced by the air as it rushes through the restricted passage. The effect of this friction is more marked in the case of the voiceless members of the group.

1 and 2. [f] as in: *fat*, *effort*, *if*, and [v] as in *vary*, *ever*, *have*.

The narrowing of the air passage is produced when the upper surface of the lower lip is pressed against the upper teeth. (*See* Figure 20.)

Some learners, especially in India, Ceylon, Japan and Germany, find the production of these sounds difficult. They should carefully observe the way in which English speakers produce them and practise them before a mirror, taking care that the upper lip is not brought into play when the sound is pronounced and that the lower lip is pressed firmly against the upper teeth. Some learners do not voice [v] vigorously enough.

[f] is heard in: *fad*, *fit*, *Philip*, *fetch*, *family*, *far*, *foreign*, *for*, *foot*, *fool*, *few*, *fun*, *fur*, *forget* [fəget], *face*, *photograph*, *fight*, *found*, *foil*, *fear*, *fair*, *four*, *fire*, *lieutenant* [lef'tenənt], *sulphur* [sʌlfə], *calf*, *laugh*, *if*, *after*, *off*, *cough*, *enough*, *surf*, *therefore*, *safe*, *sofa*, *toffee*.

[v] is heard in: *venal*, *visual*, *very*, *van*, *varnish*, *volley*, *verbose*, *vote*, *vice*, *voice*, *veer*, *various*, *inverse*, *averse*, *obverse*, *avow*, *above*, *halves*, *leave*, *live*, *above*, *love*, *prove*, *slave*, *stove*, *move*, *of*.

3. and 4. [θ] (spelt *th*) as in *three*, *Arthur*, *mouth*.

[ð] (spelt *th*) as in *they*, *other*, *with*.

The narrowing of the air passage is effected by the tip of the tongue pressing lightly against the upper teeth or between the teeth. The lips must be kept out of the way (*see* Figure 21). Careful study of the way in which English speakers produce these sounds, followed by practice before a mirror, is strongly recommended. Cockneys and, quite frequently, children from all districts in the early stages of learning to talk, tend to substitute [f] and [v]

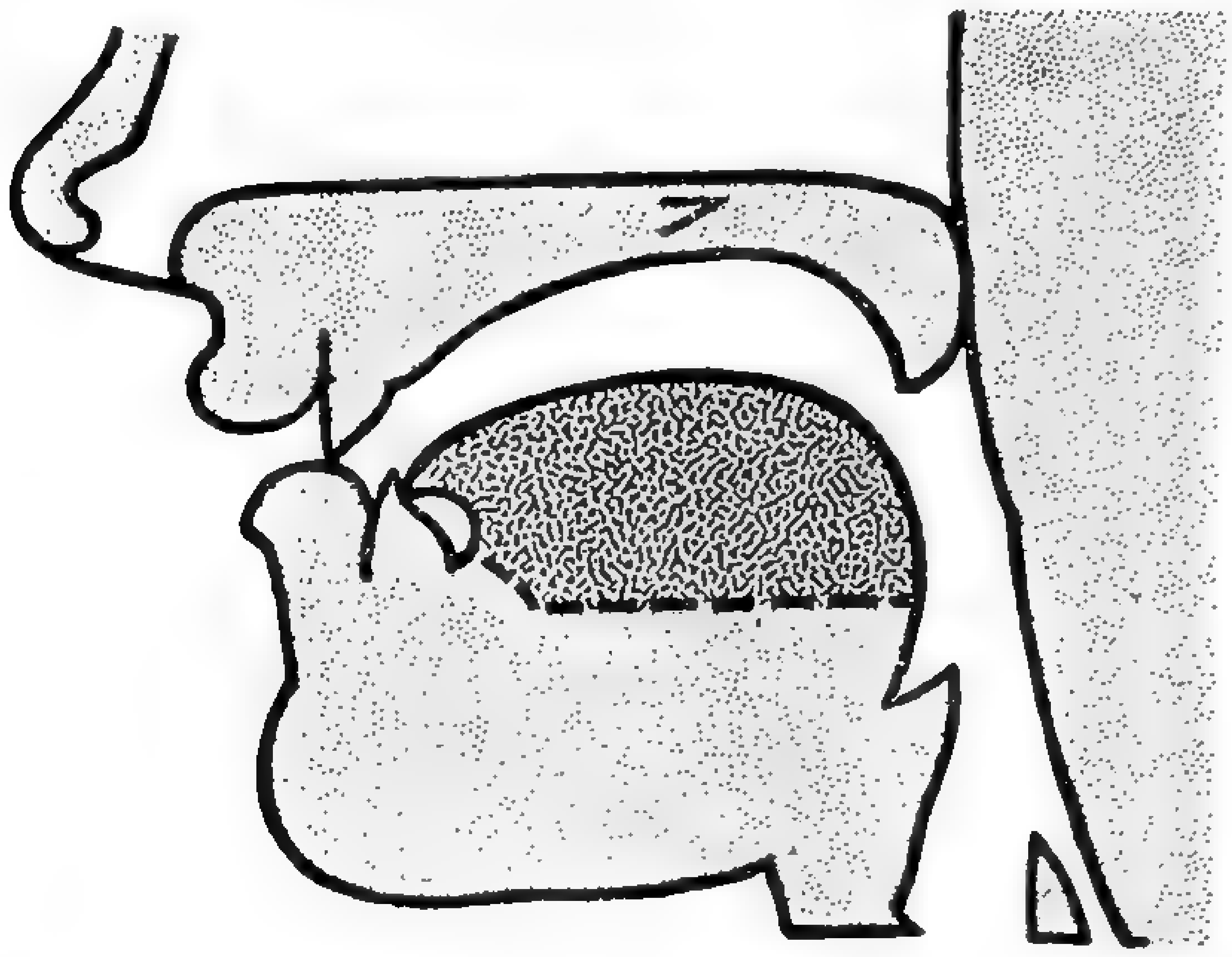

Fig. 20.
Formation of f, av.

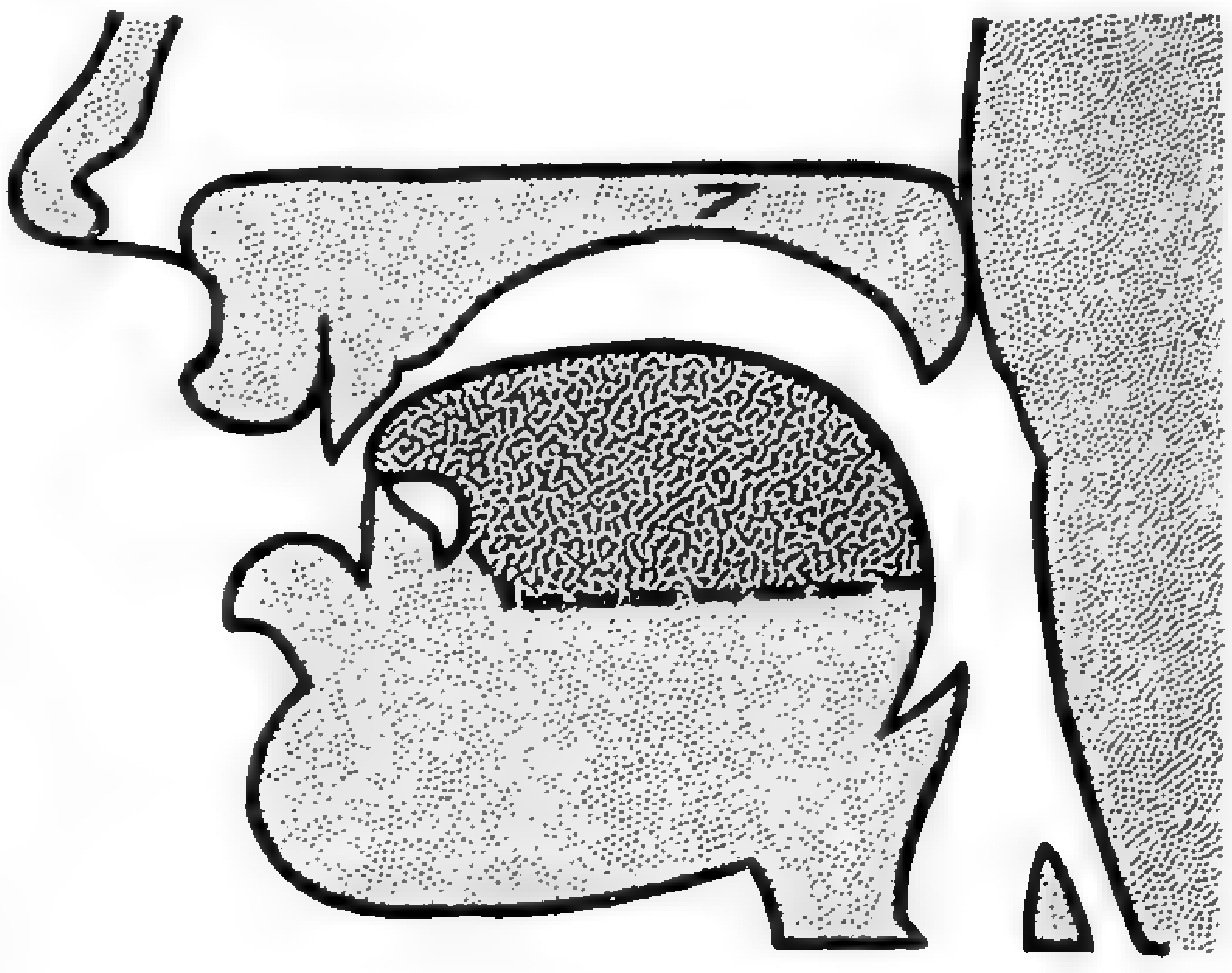

Fig. 21.
Formation of θ, ð.

for these sounds respectively. Learners must beware also of any temptation to use forms of [s] and [z] in place of them.

The reader is referred to works on Phonetics for rules governing the use of the voiced or voiceless members of this group respectively in such spelling situations as *baths* (voiced) and *bath* (voiceless), etc. The pronouncing dictionary will help in this problem again.

[θ] is heard in: *theme*, *think*, *thank*, *thorn*, *third*, *through*, *thigh*, *thousand*, *throng*, *enthral*, *enthusiasm*, *wreath*, *earth*, *truth*, *oath*, *author*, *south*, *wealth*, *eighth* [eɪtθ].

[ð] is heard in: *these*, *this*, *them*, *that*, *thus*, *the*, *they*, *though*, *those*, *thy*, *thou*, *there*, *their*, *either*, *whither*, *with*, *weather*, *mother*, *southern* [sʌð(ə)n], *further*, *neither*, *Lowther*, *farther*, *father*, *farthing*, *wreathe*, *wreathed*.

5. and 6. [s] as in *see*, *east*, *hiss* and [z] as in *zoo*, *easy*, *his*.

The very narrow air passage required for the production of these sounds is made by raising the blade of the tongue against the teeth-ridge. The lips must not be moved towards one another. (*See* Figure 22.) In initial positions, as in *sit*, the letter *s* is always pronounced [s]. Any attempt to give rules here as to when the spelling letter *s* is pronounced [s] and when [z] would be of little help to the learner who will do best to learn the pronunciation of words as he hears English speakers use them. Some learners will have a natural tendency to use [s] where they ought to use [z], others to do the opposite. Reference to the phonetic dictionary will be a useful check in most cases of difficulty.

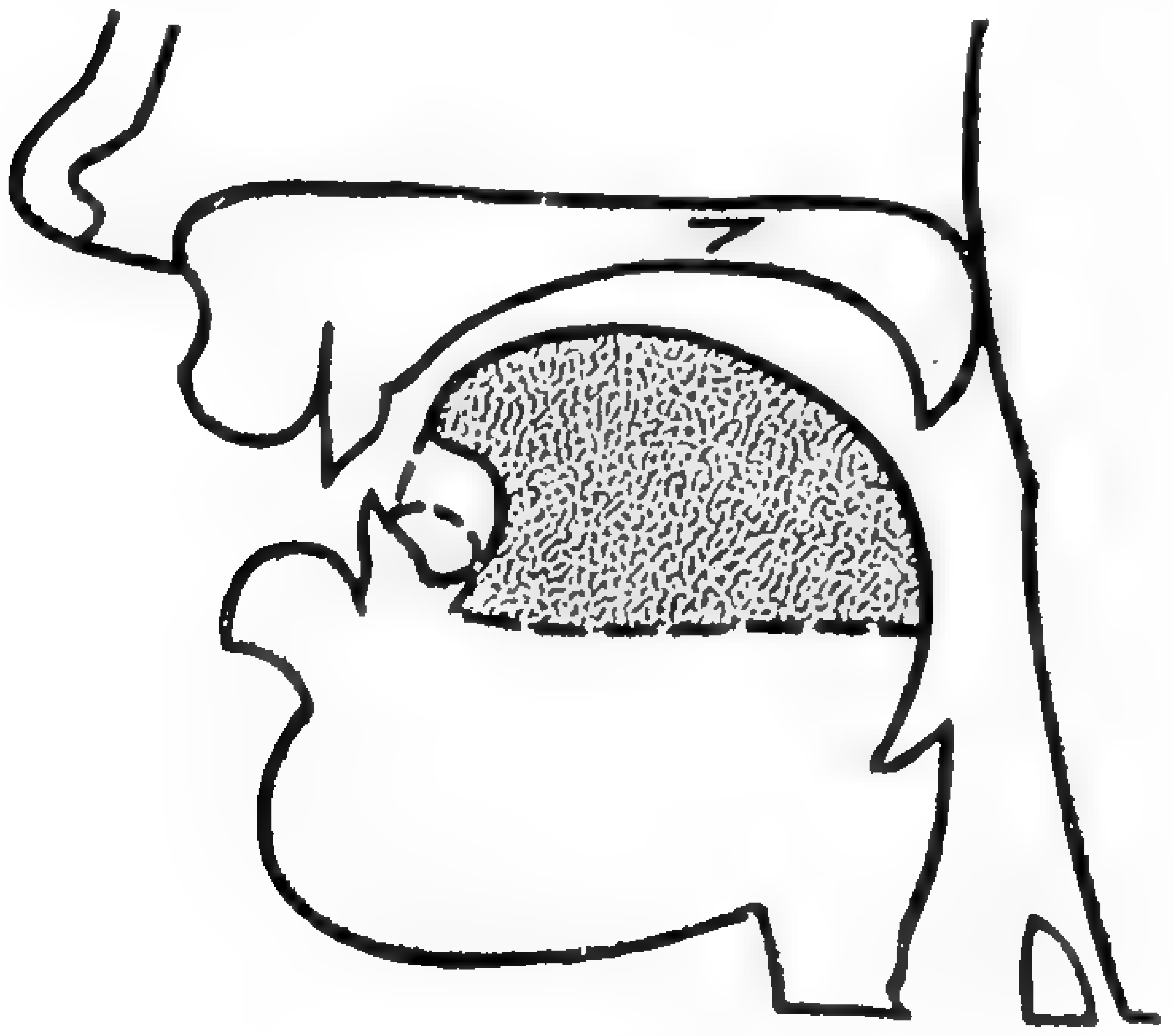

Fig. 22.
Formation of s, z.

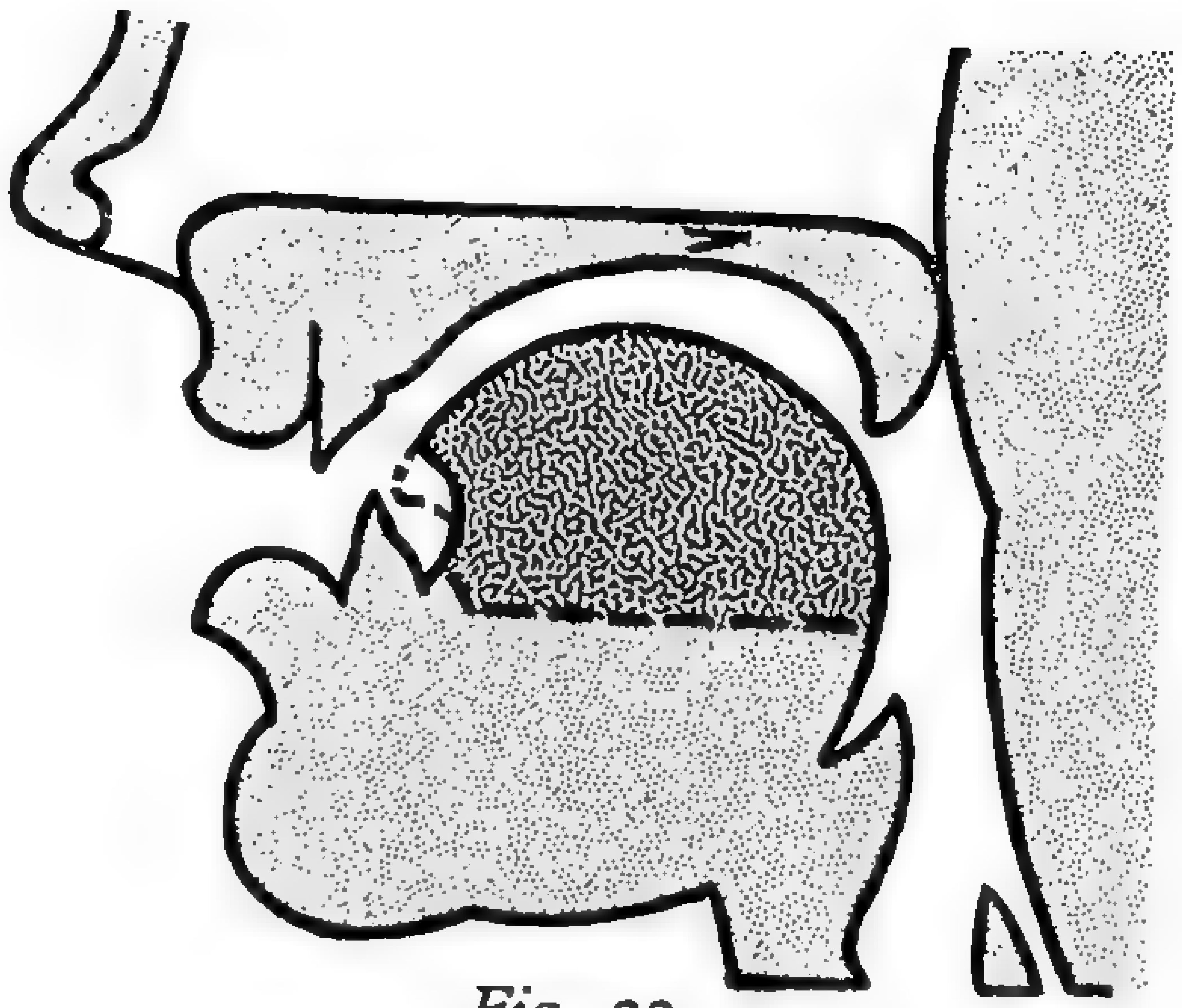

Fig. 23.
Formation of ʃ, ʒ.

[s] is heard in: *seed*, *cease*, *sit*, *cigar*, *said* [sed], *sand*, *sarcastic*, *sob*, *saw*, *soon*, *some*, *certain*, *support* [səpɔ:t], *say*, *chase*, *so*, *side*, *sound*, *soil*, *series*, *sore*, *sewer*, *essay*, *east*, *spasm* [spæzm], *lisp*, *mask*, *Russell*, *this*, *precipice*, *guess*, *mass*, *master*, *loss*, *horse*, *puss*, *loose*, *must*, *first*, *haste*, *oust*, *ice*, *hoist*, *hits*, *backs*, *hopes*, *writes*, *refuse* (meaning rubbish).

[z] is heard in: *zip*, *Czar*, *zoo*, *busy*, *exactly* [ɪgzæktlɪ], *Isaiah*, *easy*, *ease*, *he's*, *is*, *isn't says* [sez], *saws* [sɔz], *does*, [dʌz], *buzz*, *furs*, *lose*, *lays* [leɪz]. *goes* [goʊz], *size*, *sighs*, *rows*, *boys*, *fears*, *fares*, *oars*, *cures*, *fires*, *ours*, *bags*, *wells*, *disease*, *seizes* [si:zɪz], *opposite* [ɒpəɪzt], *organs*, *refuse* (verb).

7. and 8. [ʃ] as in: *ship*, *pushing*, *fish* and [ʒ] as in *measure*, *azure*, *leisure*.

The narrowing of the air passage is made a very little further back than in the articulation of [s] and [z]: the tip of the tongue is just behind and below the teeth ridge; the sides of the blade of the tongue are pressed against the front of the hard palate and the air rushes through a passage down the middle of the tongue, a passage less narrow than that required to articulate [s] and [z]. (*See* Figure 23 for the position of the speech organs.) Learners should note that *n* and *l* are syllabic in words such as *mission* [mɪʃn], *vision* [vɪʒn], *social* [soʊʃl], etc.

[ʃ] is heard in: *sheep*, *ship*, *shell*, *sharp*, *shot*, *short*, *shoe*, *shirt*, *shut*, *shake*, *show*, *shy*, *shout*, *shear*, *share*, *shore*, *sure*, *shyer*, *shower*, *assertion* [əsəʃn], *worship*, *ocean* [oʊʃn], *portion*, *artificial*, *machine*, *fissure*, *passion*, *nation*, *wish*, *flesh*, *cash*, *marsh*, *rush*, *Asia* [eɪʃə], *shrub*.

[ʒ] is heard in: *pleasure*, *measure*, *seizure*, *explosion*, *usual*, *azure*, *camouflage*, *engine*, *vision*, *treasure*, *occasion*.

9. Fricative [ɹ] or [r] heard in *read*, *write*.

If the learner opens his mouth and puts the knuckle of one of his fingers between his teeth and with the tip of his tongue raised, attempts to pronounce the sound [ʒ], he will come very near to pronouncing the fricative [r]. If, therefore, while carrying out the above procedure, he attempts to pronounce the word *Jew*, he will come very near to pronouncing the word *drew*. Similarly, using the same procedure again, and attempting to say *chew*, he will produce a very fair approximation to the pronunciation of the word *true*. For tongue position of fricative *r* see Figure 24. Once the learner has got used to producing the fricative [*r*] in isolation he should practise using the sound in different words, studying to make the result an exact copy of the way in which an English speaker pronounces those words. The production of this [r] sound is generally accompanied by more or less marked protrusion of the lips.

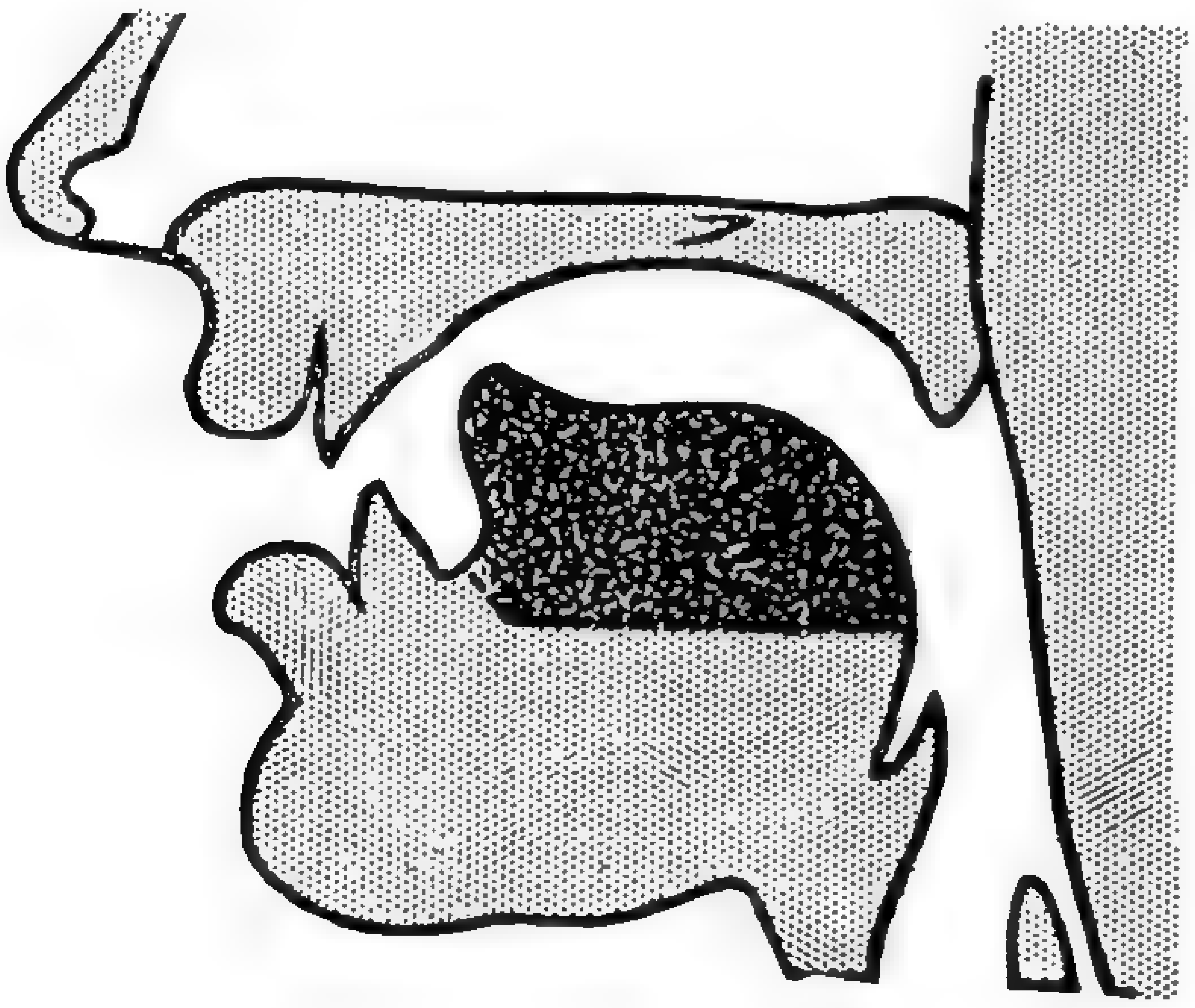

Fig. 24.—Fricative r.

There are many varieties of *r* sounds and of vowel modifications connected with the presence of the letter r in the spelling, especially in the speech of Scotsmen, Irishmen and Americans. In Southern English such words as *farther* and *father* sound exactly alike.

The fricative [r] that we have discussed above will serve the learner in practically all cases where an *r* sound is produced at all in speaking English. He is advised to try to forget altogether any other *r* sounds that belong to his own language and to concentrate on the one we have described. The only other *r* sound he will need is the one tap *r*, made when the tip of the tongue in passing from the position for [θ] gives one sharp tap against the teeth ridge as it moves to the position required for the following vowel in words such as *through*, *three*, *teeth-ridge*, *etc.*

Many words in the spelling of which *r* occurs, are pronounced without the production of any *r* sound. Examples are, *ear*, *are*, *far*, *for*, *fire*, *lower*, *farther*, etc. Works such as Professor Daniel Jones' "Outline of English Phonetics" contain full discussions of the question of when the spelling letter *r* is pronounced in speaking. Advice to those who, like the Japanese, are unable at first to distinguish between *l* and *r* sounds, is given above in the notes on lateral consonants. [r] is voiced except when it follows voiceless consonants as in *true*, *try*, etc.

[r] is heard in: *reach*, *rich*, *rid*, *red*, *raft*, *rather*, *rock*, *raw*, *rook*, *room*, *rude*, *rudder*, [rʌdə], *ruder* [rudə], *ray*, *row*, *round*, *rhyme*, *right*, *write*, *Roman*, *rear*, *rare*, *roar* [rɔə], *rural* [rʊərəl], *riot*, *brown*, *crease*, *grew*, *crown*, *groan*, *drape*, *crop*, *around* [əraʊnd], *Arabia* [əreɪbɪə], *barren*, *trip*, *pray*, *pride*, *proud*, *hurry*, *literary*, *laboratory*.

The "one tap" *r* should be practised in words such as: *throw*, *through*, *thrice*, *thrift*, etc.

10. [h] as in: *hit*, *aha*, *how*.

If the mouth is opened wide and the space between the vocal cords is narrowed so that air forced through the glottis from the lungs gives rise to audible friction, we get the aspirated sound [h]. Different members of the [h] family of sounds are made according to the vowel that follows so that in words such as *he*, *hard*, etc., for example, the tongue is in position for the following [i], [ɑ] etc., respectively, and the varieties of the [h] family are in effect unvoiced varieties of [i], [ɑ], etc.

Some learners have to overcome a tendency to use exaggerated effort in pronouncing [h] and some have to beware of a tendency to raise the back of the tongue so close to the soft palate as to produce a harsh fricative. Some uneducated speakers drop the *h* where its pronunciation is imperative as in *home*, *hide*, *hear* and introduce *h* in front of other words such as *it*, *is*, *hour*, *honest*, *heir*, where there must be no *h* sound.

If we listen to an educated speaker say, for example: "He has his hat in his hand," we shall probably notice that in the unstressed words *he*, *his* (twice), the *h* is not pronounced, while *h* is pronounced in the stressed words *hat*, *hand*. It would be most un-English to pronounce *h* in every case in which it occurs in the above sentence. [h] is heard in: *he* (stressed), *heat*, *hit*, *head*, *hat*, *heart*, *hot*, *hall*, *hook*, *who* (stressed), *hut*, *hurt*, *hate*, *hole*, *high*, *howl*, *hoist*, *here*, *hair*, *hoard*, *higher*, *huge*, *human*, *behind*, *perhaps* (in slow speech).

The *h* is not usually pronounced in words such as *vehement*.

SEMI-VOWELS

The English semi-vowels may be represented by the symbols [w] and [j]. They are short, voiced, fricative consonants produced with the speech organs in positions very near to those for [u] (as in *moon*) and [i] (as in *eat*) respectively. They are accompanied by a little audible friction, but so little that they are scarcely different from vowels.

1. [w] as in *win*, *were*, *aware*.

The speech organs first take up the position of vowel No. 9 [u] with the lips closely rounded and pushed vigorously forward before any sound is made. Then, with a firm pursing of the lips and the production of voice and a very little friction they proceed sharply to the production of the vowel which follows. This sound is always short. Slightly moistening the lips makes articulation easier. Indian learners, among others, should be careful not to pronounce this consonant, e.g. in words such as *when*, *were*, etc., as if the spelling were *ooen*, *ooere*. Having thoroughly mastered the short, sharp articulation of the sound in words like *win*, *one*, *where*, *week* (in the vowels of which there is no lip-rounding), the learner should practise it in the more difficult type of words where it is followed by rounded back vowels as in *wore*, *woke*, *woo*, *woman*. No opportunity should be missed of studying and imitating the way in which English speakers deal with this sound. A mirror will help. A voiceless fellow to [w], accompanied by audible friction, is heard in the speech of many people in words such as, *which*, *white*, *why*, *whether* in which the spelling *wh* occurs. There is no need to make this particular variety or in any other way attempt to translate the letter *h* into a sound. The use of the sound [w] described at the head of this note is correct in all cases in which the spelling *wh* occurs except when followed by [u] or [ou] as in *who* [hu], *whose*, *whom*, *whole* [houl], etc.

Some learners have to avoid a temptation to pronounce *w* as [v].

The sound [w] must not be introduced into words such as *our*, *shower*, etc.

[w] is heard in: *week*, *wheel*, *wit*, *whit*, *whim*, *west*, *when*, *wan* [wɒn], *war*, *wall*, *won*, *one*, *woman*, *women*, *woo*, *wound*, *were*, *way*, *away*, *woke*, *awoke*, *wide*, *why*, *weary*, *wear*, *where*, *wore*, *wire*, *quite*, *queen*, *quick*, *quality*, *query*, *twist*, *swim*.

2. [j] as in *you* [ju], *music* [mjuzɪk].

The speech organs first take up the position of Vowel No. 1 [i] before any sound is made; then, as the tongue is pressed upwards and with the production of voice and a very slight amount of friction, they proceed sharply to the pronunciation of the ensuing vowel. Some learners tend to use Vowel No. 1 instead of [j] and to pronounce words such as *year*, for example, as if it were spelt *ear*. They should stress the pressure of the tongue against the hard palate to overcome this tendency. The Japanese may try to imitate the Englishman's way of pronouncing *yen*. Some Indian and Singalese learners use [ʤ] instead of [j]. They should follow the instructions given at the head of this paragraph. [j] is sometimes produced in mistake for [i] by learners who raise the tongue too close to the hard palate for the correct pronunciation of that vowel.

[j] is heard in: *year*, *yes*, *yet*, *yam*, *yacht* [jɒt], *yew*, *your*, *yore*, *York*, *young*, *yearn*, *you*, *yea*, *yeoman*; *beauty* [bjuːtɪ], *music*, *suit*, *stew*, *new*, *few*, *unify*, *huge*, *enthusiasm*.

The learner is advised not to imitate speakers who use [j] as the final sound of, *tea* [tiːj], *see*, *me*, *we*, etc.

CONCLUSION

Learning to recognize and to reproduce correctly in the appropriate situation the sounds that have been the subject of the preceding notes is a very important part of the process of learning to speak and understand English. Even so it is only a part, and there are a number of other elements of speech which are of almost as great importance as the actual speech sounds themselves.

As we have proceeded we have had to be content merely to make passing reference to the existence of such questions as assimilation, the modification that sounds undergo through the influence of other sounds near them, either in individual words or in connected speech, to the effects of stress and speed on speech sounds; to the question of the length of vowels and consonants; to the tendency that exists in English speech for specially prominent syllables to recur at regular intervals and so give rise to that important element of speech known as rhythm. We have had to be content merely to mention the very great importance played in the spoken language by the rises and falls in the pitch of the voice in connected speech which are closely related to rhythm and constitute intonation, but of which the learner gets little or no warning from the printed word.

Attention to all these factors is indispensable both to the understanding of spoken English and in the production of understandable speech.

Every language has its own more or less elusive systems of stressings, rhythms, and intonations and the learner who studies a second language has all the time to strive against a very strong urge to fit the new speech sounds that he learns into the patterns of his own language instead of into the new ones.

The questions alluded to above are very fully treated and profusely illustrated in the works on phonetics by Professor Daniel Jones, authoritatively, but less exhaustively in Dr. Ida Ward's, "The Phonetics of English," and in other works named in the Bibliography. Great help in the analysis, identification and mastering of the different intonation patterns that the learner will hear used in English speech can be derived from the works referred to above, from the "Handbook of English Intonation" by Armstrong and Ward, and from Palmer and Blandford's "Everyday Sentences in Spoken English" in all of which phonetic script and intonation curves are used.

Much of the work of learning intonations can be done by unconscious assimilation as the learner hears English spoken; the gramophone and wireless are by no means to be despised in this connexion. Reading aloud from phonetic texts is recommended as a very profitable exercise. Both as teacher and learner the writer has found a very useful help towards the mastering of rhythm and intonation in the humming over of sentence tunes, with the rhythm in which they had been heard used in speech, at first without putting in the actual speech sounds which accompanied them, and then, when tune and rhythm had been mastered, combining the speech sounds with the tune.

In conclusion we would once more urge the learner to lose no opportunity of listening to educated Englishmen speak and of speaking English themselves. Listening is an indispensable part of the process of learning to speak. Speaking can only be learnt by speaking.

SOME AIDS TO STUDY

Here are some aids to learning which may be of particular help to learners, especially to those who have got beyond the usual age for going to school and who have, in consequence, to depend largely on their own efforts:

A teacher is almost indispensable at the start. Gramophone records, though inferior to a good living teacher using a good method, can help to make up to the learner for the lack of a teacher when none is available, and may be of help also as a supplement to work done with a teacher. Some of the records specially designed for the teaching of English are mentioned in the Bibliography. The gramophone record makes it possible for the learner to play oral material over and over again in order to get completely familiarized with sounds used in connected speech and to master particular sounds, rhythms, intonations, etc.

Listening to wireless programmes in English is a particularly helpful means of getting used to the rhythm and intonation of connected speech.

The English Pronouncing Dictionary prepared by Professor Daniel Jones, is an almost indispensable book of reference. Texts in phonetic script, of which a selection is named in the Bibliography, and in some of which a representation of intonation is given are of special value to the learner in helping him to see how individual words are pronounced and to realise the extent to which the pronunciation of some words varies in connected speech, according to their proximity to other words and to the rapidity of the speech in which they occur. The notation of intonation helps the learner to recognise rhythms and tune patterns that he may have heard English speakers use.

It is generally much better to practise speech sounds in words, rather than in isolation, and as they occur in words in connected speech, rather than as isolated words. It is only in connected speech that words get their full meaning and that the learner can study and practise the rhythms and intonations of English which are as important elements in the production of understandable speech as are the individual speech sounds themselves.

The learner should take advantage of every possible opportunity of hearing Englishmen speak and of speaking with them himself; and in addition to jot down in a note-book day by day, as he comes across them, specially useful everyday sentences he hears used and to practise saying these sentences until he can say them as he hears Englishmen say them.

The study of the phonetic structure of their mother tongue will be of the greatest use in helping learners to master that of English.

A Selection of Books and Gramophone Records (with phonetic texts) of interest to learners of English.

Armstrong & Ward: *A Handbook of English Intonation.* 2nd Ed., 1931. (Heffer & Sons, Cambridge. 5/-.)

Firth, J. R.: *Speech,* 1930. (Benn & Co., London. 6d.)

Harman, H. A.: *The Sounds of English Speech for African Students.* 1931. (Longmans, London. 5/-.)

Jones, Daniel: *An Outline of English Phonetics.* 3rd Edn., 1932. (Heffer & Sons, Cambridge. 12/6d.)

Jones, Daniel: *The Pronunciation of English.* (Cambridge University Press. 4/-.)

Jones, Daniel: *A Pronouncing Dictionary.* 1926. (Dent & Co., London. 7/6d.)

Jones, Daniel: *Phonetic Readings in English.* 19th Edn., 1932. (Winter, Heidelburg, 2/3d.)

Lloyd James, A.: *The Linguaphone Conversation Course.* Phonetic edn. (Linguaphone Institute, London. 1/6d.)

Palmer, H. E.: *A First Course of English Phonetics.* 2nd Edn., 1930. (Heffer & Sons, Cambridge. 3/6d.)

Palmer, H. E.: *English Intonation.* 2nd Edn., 1924. (Heffer & Sons, Cambridge. 5/-.)

Palmer & Blandford: *Everyday Sentences in Spoken English.* 4th Edn., 1930. (Heffer & Sons, Cambridge. 3/6d.)

Rantz, J.: *The Sounds and Forms of Basic English.* 1932. (Kegan Paul, Trench, Trubner & Co., Ltd., London 2/6d.)

Ward, Ida C.: *The Phonetics of English.* 2nd Edn., 1931. (Heffer & Sons, Cambridge. 5/-.)

Records (sixteen) of *The Linguaphone Conversation Course.* Spoken by Daniel Jones, A. Lloyd James and others. (Linguaphone Institute, London. £8 8s. od. with books.)

Record of *The English Vowels and Diphthongs.* Spoken by Daniel Jones. (Heffer & Sons, Cambridge. 6/6d.)

Record of *The English Vowels and Diphthongs.* Spoken by A. Lloyd-James. Text on pp. 40-42 of the phonetic edition of the Linguaphone Course. (Linguaphone Institute, London. 8/6d.)

Records (seven) of the forty anecdotes in Jones' *Phonetic Readings in English.* Spoken by Daniel Jones. 1931. (Heffer & Sons, Cambridge. 6/6d. per record.)

Records (three) of passages in Armstrong & Ward's *Handbook of English Intonation.* Spoken by the authors. (Heffer & Sons, Cambridge. 6/- per record.)

A comprehensive list of books, records, etc., on Spoken English is given in Daniel Jones' *An Outline of English Phonetics.*

(Prices quoted do not include postage, packing, etc.)

HINTS FOR INDIAN STUDENTS

By Adolf Myers

BETWEEN the few Indians who know English perfectly and the few (educated) Indians who know no English at all there is a great middle section who have learnt English, who have to use English, but whose grasp on the language is precarious in the extreme. It is for these, the majority, that this chapter has been written, and it is their needs which determine its form and content.

First as to content. Which are the points which offer most difficulty to the average Indian student? This question is not easy to answer, because, quite simply, there is no average Indian student; all have their own particular difficulties, and lumped together they cover almost the whole range of English grammar and idiom. Fortunately, however, the work I have done in collecting, sifting and analysing typically Indian "newspaper mistakes" has left a fairly clear picture of the field to be covered and has made it possible to determine the relative emphasis which each section deserves.

PRACTICE

But of all the needs of the Indian student the greatest, I think, is—practice, controlled practice. What the Englishman learns unconsciously, by sheer force of example, the Indian who desires to perfect his English has to learn consciously, by sheer force of will-power. He must know the rules of the game, he must see them applied, he must learn, by constant drill, by a process of trial and error, to apply them himself. What does this entail? Practice, of course, means exercises, and, since most of the readers of this book will have no teacher, a key to the exercises. These then, exercises and a key, we must have.

The exercises included here are not "made-up" for the purposes of the book; they are based on or adapted from actual mistakes of grammar, idiom or style garnered exclusively from English newspapers published in India within the last few years. As such, I hope, they will be of some interest in themselves.

But exercises in themselves, of whatever kind, are obviously not sufficient. I say "obviously" because most students are made to do exercises at school and college and yet they leave, as I know only too well, without having mastered some of the most elementary constructions, such as, for example, the tenses in conditional sentences. What, then, must we give, in addition to the exercises, in order that there may at least be a hope of achieving what school and college so often fail to achieve? This, I believe, is a matter of *form* rather than of *content*.

I have suggested that learning English (or any language) is like learning the rules of a game, say football. The Englishman who plays the (English) language game almost from the cradle, and plays it for 24 hours every day (even in his dreams) thereafter, grows up with an instinctive knowledge of the rules—he does not need to learn them from a book. The foreigner who makes his first acquaintance with the game at a much later stage, and who can play it much less frequently, has to learn the rules from the book. That is the difference.

Now there are more ways than one of learning rules from a book. You can learn them off by heart, before you even kick a ball, but that will not prevent you, when you are on the field, in the heat of the struggle, from breaking them. You will, inevitably, break them, and the referee will have to pull you up and refer you to the rule you have broken. Every time he refers you to a rule, you become more familiar with it and lessen the chances that you will break that particular rule again. This, to my mind, is the best way of learning, because it relates the rule to the learner's own experience.

Now let us suppose that in this language game a player has broken a rule and the referee has pulled him up. The referee has two methods of reference: either he can quote the rule at length, or he can refer the player to the number of the rule and tell him to look it up himself. Quoting the rule takes time and holds up the game for all the players; furthermore what is said verbally cannot be studied and grasped as easily as from a book. What is needed therefore is a system of easy and rapid reference, and this I have attempted to provide by building up this section on a numerical plan, the material selected for treatment being simplified and reduced to fifty sections, each divided into sub-sections. The titles of these sections and sub-sections are set out on the chart which accompanies this chapter. (Pages 132–135.) Here the player can see at a glance the points which are covered, and the referee can find immediately the number of any rule which, having been violated, requires the player's attention.

HOW TO USE THE CHART

I am well aware, however, that most of my readers are in the position of players without a referee; they have no one to pull them up and refer them to the rules. For them too, nevertheless, I believe such an arrangement of material will prove useful. Often, in writing, one is sufficiently conscious of the difficulty of a construction to know that it has to be treated with caution; one knows *of* the construction without being quite sure that one *knows* it. To be in doubt is already a step in the right direction; to find the construction in the book and settle the doubt is a still greater step. In the first place, the sentence to be written is much more likely to be correct; secondly, every such reference, by driving home the point, makes future reference less necessary. Suppose, for example, the student knows he is liable to make mistakes with the tenses in sentences beginning with 'if' (conditions). Looking at the chart he sees the rules and examples (V-5) are on pages 140–141. Turning to these pages he finds the particular 'pattern' he requires and the matter is settled.

My advice to the student therefore is this: go through the chapter as a whole, once, fairly quickly to familiarise yourself with its contents. Read the rules, do the exercises, check them with the key beginning on page 216. Do not be discouraged if your answers are not always correct; remember you cannot learn only by theory or artificial practice. But whenever, in writing, you have the slightest doubt about a tense or a word—LOOK IT UP AGAIN. The more frequently you refer to the book the sooner you will be able to dispense with it entirely. You will find that the chart and the numerical arrangement together make the rules, almost every one of which is "self-contained," accessible for easy and rapid reference.

This chapter, as I have said, will be used mainly by students working on their own. At the same time I am not without hope that many teachers in high schools and colleges, realising the advantages of speedy reference, will make use of it in marking written work or commenting on syntactical difficulties in the

SPECIMEN CORRECTIONS	CHART REFERENCE
1. *The* production having greatly increased, molasses *lost* all value and the factories are confronted with the problem of how to *dispose them off* even without getting any price for them.	G4b/V1b W2a
2. Mr. M. V. is confined to bed for the last four days.	V1b
3. If some of our universities *impart* instruction in journalism, they would do much *for improving* the condition of newspapers and periodicals.	V5b W2d
4. The Bill is likely to meet with *a* large support from non-officials in the province.	G4c
5. If that happens, the result is bound to be that neither Arab nor African *would be* able to get any credit even for harvesting his crop, unless Government *intends themselves* to do so.	G1b
6. The long-felt question of the water supply to the town, along with the Gour river scheme, *are* at last being *moved* at an emergency meeting.	G3e W1c
7. Grave charges of neglect were made against the Government of Bombay in the course of an address presented to the *Finance Member*, *before leaving Satara* on his return to Poona.	S3b
8. An application challenging the *validity* of the ten members of the Allahabad High Court Bar Council has been made in the High Court.	W1c
9. The late Mr. A., *though* more than a hundred years old, till the last moment of his death *he was* in enjoyment of all his senses.	S1c
10. He has been in bed during the last three days *due to* trouble in the ear.	W4c
11. It appears that the man *was* ailing for some months and that he took an overdose of opium *with a view to end* his misery.	V2a W4a

class text. Some teachers, in marking written work, are content to underline mistakes, leaving it to the student to guess what the mistake is. Others laboriously write out the corrections themselves, leaving the student fundamentally no wiser than before. Under this reference system the teacher writes the number of the rule that has been violated in the margin opposite the mistake (*see* specimen corrections at end of chapter) and may assign any or all of the exercises by adding an approximate symbol.

Teachers will find that after using the book only a short while they will quite easily be able to remember the numbers of the sections, without even referring to the indexes.

Used in this way the book will throw upon the student, even in schools and colleges, the responsibility of correcting his own work and thus of teaching himself. While doing his corrections and exercises he must give attention to the rule, and thus he acquires theory and practice at the same time. Moreover, he also learns, by experience, only those points of grammar and syntax which really are necessary for the writing of correct English. In this way the book may be said to solve the vexed question of the teaching of grammar in schools,

	1	2
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The Easy-Reference Grammatical Chart I

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The Easy-Reference Grammatical Chart 2

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The Easy-Reference Grammatical Chart 3

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The Easy-Reference Grammatical Chart.—4.

by counteracting the 'looseness' which inevitably results from complete neglect of the subject, while at the same time avoiding the waste of time and energy and the vexation of spirit which the opponents of formal grammar always associate with its teaching.

One result of this opposition to formal grammar is that large numbers of students and teachers have no knowledge of grammatical terms, and I have therefore tried, as far as possible, not to use them. Where, however, it has been unavoidable, the student is advised to consult the glossary of grammatical terms on p. 164.

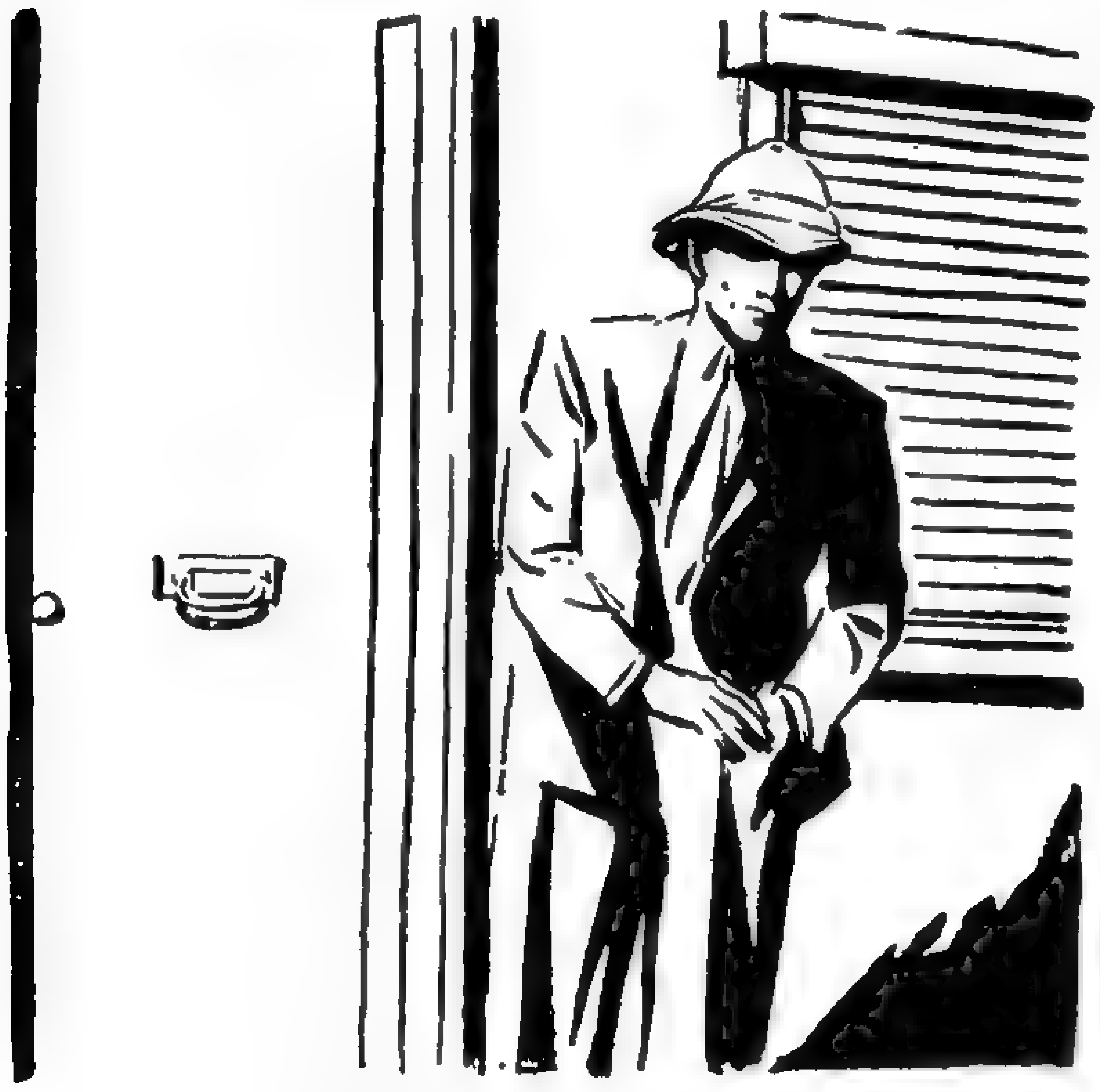
As a teacher of English in Palestine I worked with this system of reference and correction, using hectographed copies roughly bound by the students themselves, for about three years, and during this time I had ample opportunity to satisfy myself that the idea was thoroughly practical and highly effective in eradicating mistakes, the school gaining a much higher percentage of passes and distinctions in the Government Matriculation English Examination than any other in the country.

I would therefore advise teachers of English at least to give it a trial.

THE VERB

PAST AND PRESENT

V1 **Two forms of the verb are used to describe actions in the past:** came **and** has come. **The difference between them is that when we use** came **we are interested in the action itself and the moment at which it took place, while** has come **is used when we are interested in the present, and the past action interests us only for its effects on the present.**



I have lost my key and cannot open the door.

V1a **Came**

Came **is used therefore when the time in the past is expressed (yesterday, two years ago, etc.) or understood—as in a chain of events one after the other.**

V1b **Has Come**

Has come **is used when the time of the action is neither expressed nor understood. On the contrary, an indication of our interest in the present is usually given by the use of such words as:**

now, this week, lately, just, already, not yet, ever, hitherto, at last, etc.

Compare:

I have lost my key and cannot open the door.

I lost my key yesterday.

Wrong: At long last the Association *broke* their vow of silence and *endeavoured* to put up, through their Chairman, a spirited defence in favour of wage cuts.

Right: At long last the Association *have broken* their vow of silence, and *have endeavoured* to put up, through their Chairman, a spirited defence in favour of wage cuts.

V1c Since

Since **is usually followed by the** came **form in the "since clause" and the** has come **form in the main sentence.**

Example:

Since he *ate* that fruit, he *has been* ill.

Note:

Wrong: Since a long time, since a week.

Right: For a long time, for a week.

V1d Linked

The has come **form—or more usually the** has been coming **form—is used to describe actions in progress at the time of speaking or writing and which have been in progress for some time (expressed or understood) till then.**

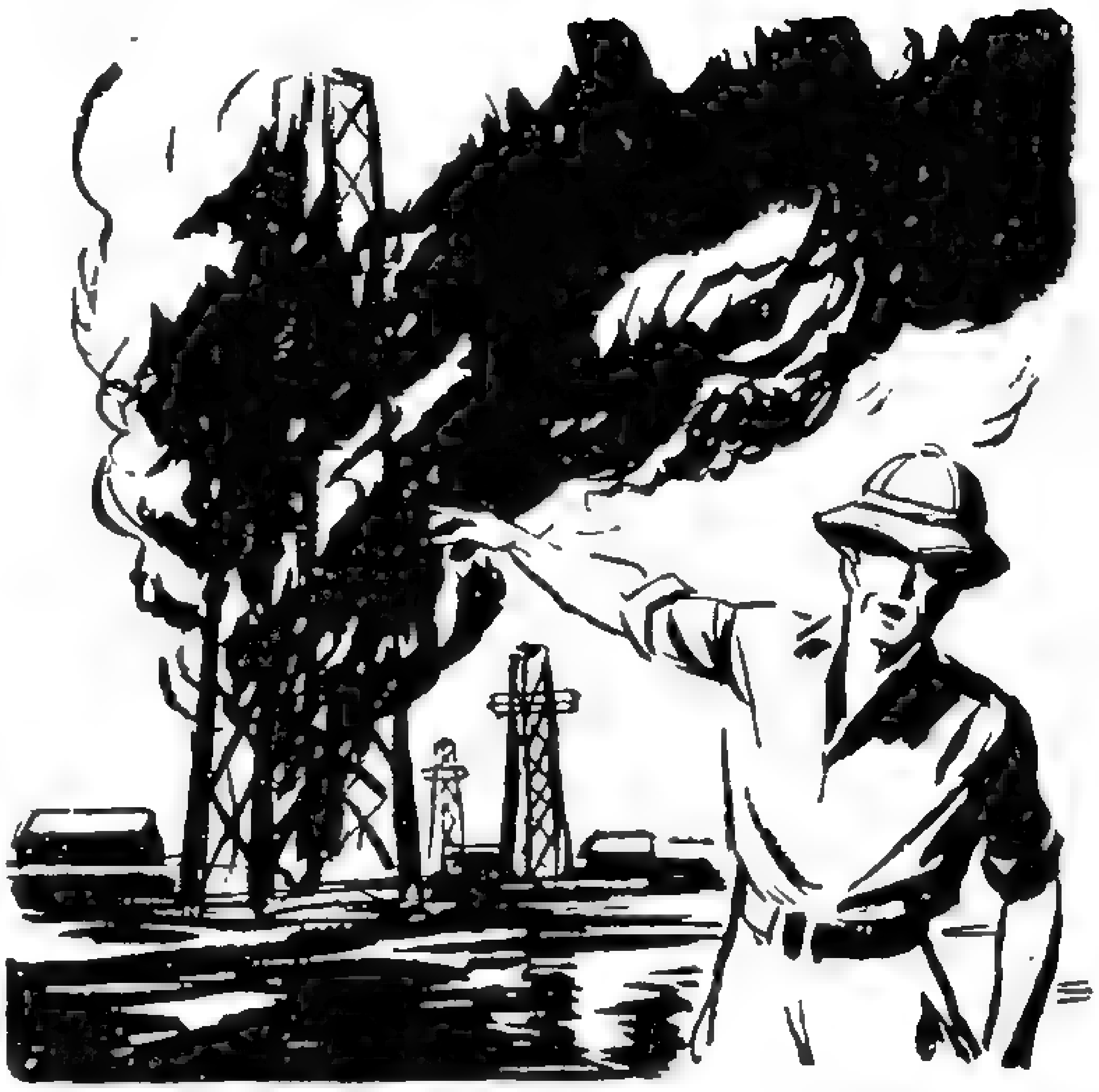
Wrong: Cholera *is raging* in Sangamner town for over a week.

Right: Cholera *has been raging* in Sangamner town for over a week.

EXERCISE V—1

Correct the tenses in the following sentences:

1. Local Congressmen are making efforts to resuscitate Congress organisations in the province, which since the imposition of the ban were in a dormant state.
2. The pilots were the guests at a banquet this evening. Mr. R. W. Bingham and Mr. Stanley Bruce have been invited.
3. So far in the highest standards coaching was done to qualify students for the Cambridge examination.
4. Every good Britisher's creed is to buy British. Can you blame India if she absorbed the creed we preached from our own housetops?



The Nienhagen oil well in Hanover is burning furiously since 7 a.m.

5. Since yesterday all the students of the Institute stopped attending the classes.
6. The Sultan of the Maldives has been deposed by the Maldivians on October 2.
7. Recently the magistrate is conducting propaganda among the people.
8. Since the Empress Mills have been closed down, the Strike Committee is concentrating its attention on the Model Mills.
9. The Nienhagen oil well in Hanover is burning furiously since 7 a.m.
10. The district local board has adopted an anti-malaria scheme at the meeting held last Saturday.
11. The loss of crops is estimated at hundreds of million dollars and is expected to increase daily. The thermometer at St. Louis rose to 113 degrees.
12. During the last two years the municipality had been superseded, and consequently there appears to be extra zeal among the public to vote in the elections.
13. Hitherto the Soviet had ignored all bourgeois team as products of capitalism.

14. Mr. A. C., who had gone to Calcutta last week to conduct the negotiations, has wired that the application has been granted.
15. Mr. Gaskin's craft is an improvement on his father's early designs, and he spent every penny of his capital on it.
16. The local Government have published the draft of the Bills on June 28.
17. Mr. B., who is now on a world tour, arrived here from Cannanore. He started from Ahmedabad on January 1, and covered so far 5,000 miles.
18. This is the third time that Mr. P. is elected to the chairmanship.
19. About 200 students are on strike for the last six days as a protest against certain orders of the Principal.
20. Mr. K. M. and others, who had undergone imprisonment for periods of more than one year, are not eligible.

PAST AND DOUBLE PAST

V2a Twice Removed

Here again both forms are used to describe an action in past time. Had come, **however, is used to express the effect on a past moment of an action which, before it, had already been completed. That is, it describes an action 'twice removed' from the present.**

Wrong: The drafting sub-committee of the Swaraj Party which *has been appointed* to-day, hardly *began* its work when the news about the Assembly dissolution was broken to it.

Right: The drafting sub-committee of the Swaraj Party, which *was appointed* to-day, *had* hardly *begun* its work when the news about the assembly dissolution was broken to it.

V2b Sequence

For this reason the had come **form can seldom, if ever, be used in grammatical or logical connection with a present tense such as** is coming, has come. **The appearance of the two forms in one and the same sentence should be regarded with suspicion.**

Wrong: The Premier, who *had been acquitted* of the charge, has resigned.

Either: The Premier, who *was acquitted* of the charge, has resigned.

Or: The Premier, who had been acquitted of the charge, resigned.

EXERCISE V—2

Correct the tenses in the following exercises:

1. Some scepticism had been expressed as to the truth of this story, but no charge has been preferred against the men.
2. Mr. H. asked why the leave vacancy of the Finance Member was filled by a European Member against the established convention.
3. Another jatha of 25 was dispersed after six of them were arrested.
4. A further complaint is that the Railway, which had hitherto been accepting rice booked in sound secondhand bags at the railway's risk, is now insisting on a risk note being signed.
5. About a month ago, your political correspondent had drawn attention to the possible conflict.
6. The Soviet's acceptance represents the success of French diplomacy, which had recently been endeavouring to enlist Soviet co-operation in a scheme for an Eastern pact.

Mr. A. N. was involved in a motor accident.

7. It is significant that recently the *News Letter* had been attacking the National Government for its disarmament policy.
8. Mr. N., who is carrying on negotiations on behalf of the workers, had addressed letters to the management.
9. Another kind of ban also exists. It relates to lawyers who had been dismissed or suspended by any competent court during the days of the civil disobedience movement.
10. Hardly has the echo of the execution of the two dacoits died when a report has reached here of a dacoity committed not far from Shadadkote.

STATE AND ACTION

V3a Action

The two forms came **and** was coming **both refer to actions in the past. The difference is that, while** came **is used to describe a simple definite action,** was coming **is used to describe state at a given moment in the past, or action in progress, as opposed to action just begun.**

Wrong: He was seen as he climbed up the wall.

Right: He was seen as he was climbing up the wall.

V3b State

While **in the time sense is nearly always followed by the** was coming **form.**

Wrong: Mr. A. N. was involved in a motor accident on Thursday, while he drove along Frere Road to his office.

Right: Mr. A. N. was involved in a motor accident on Thursday, while he was driving along Frere Road to his office.

EXERCISE V—3

Correct the tenses in the following sentences:

1. When the horses were being led into the paddock a shot was fired.
2. The sepoy caught the thief just as he stepped on the bus.
3. While we waited the clock struck eleven.
4. Mr. N. said that while Germany rearmed they were doing nothing.
5. While he was speaking it was already 6 p.m., and there was no quorum in the house.

HABIT AND ACTION

V4 The forms comes **and** is coming

The sepoy caught the thief.

are sometimes confused owing to the fact that both are regarded as present tenses and are used to describe action in present time.

V4a Habit

The form comes, **however, is not, strictly speaking, a tense at all, as it is used only to express what is habitual or customary in life or character. Hence it is almost invariably used with such modifiers as:**

always, usually, everyday, often, sometimes, seldom, never, etc.

Wrong: In the DeLisle Road area, where 23 mills *are usually being worked*, only four mills did not start work on Monday morning.

Right: In the DeLisle Road area, where 23 mills *are* usually *worked*, only four mills, etc.

V4b Action

Action in present time is normally expressed by the form is coming.

Wrong: The police arrangements made at the beginning of the strike *are continued.*

Right: The police arrangements made at the beginning of the strike *are being continued.*

V4c Mental

With verbs describing a mental or spiritual state, however, the come **form is used, even though the state is a present one and not necessarily habitual or customary.**

Such verbs are:

see, hear, feel, believe, think, know, forget, remember, understand, desire, love, hate, want, belong, matter, seem, appear, become.

Wrong: Proceeding, Mr. Talpade denied yet another insinuation, that the extension is being desired in order to give another year's lease to nominated members.

Right: Proceeding, Mr. Talpade denied yet another insinuation that the extension *is desired* in order, etc.

EXERCISE V—4

Correct the tenses in the following sentences:

1. It is reported that the carrying out of the scheme still meets with difficulties from the Dutch Indies.
2. He pointed out that the work of untouchability-removal is not done satisfactorily in Gujerat.
3. The witness said that every morning he is going to work at the same time.
4. It is said that money is collected in China for homeless families.
5. He is not the sort of cashier who is often making mistakes.

CONDITION

In sentences expressing a condition the following forms must be used:

V5a Likely

When it is considered that the condition is likely to be fulfilled the tenses are: present in the condition, future in the answer.

Example: If he works he will succeed.

Wrong: If the Swarajists *do not succeed*, it *would mean* a damaging blow to the future of the party.

Right: If the Swarajists *do not succeed*, it *will mean* a damaging blow, etc.

Wrong: If I *find* the volunteers guilty, I *should* most decidedly *do* penance.

Right: If I find the reformer volunteers guilty, I *shall* most decidedly *do* penance.

V5b Unlikely

When it is considered that the condition expressed is unlikely to

be fulfilled the tenses are: past in the condition, future past in the answer.

Example: If he worked, he would succeed.

Wrong: I *should* not *support* this Bill if the Hindu majority *is* against it.

Right: I *should* not *support* this Bill if the Hindu majority *were* against it.

V5c Impossible

When the condition expressed is past the possibility of fulfilment the tenses are: double past (see V2) in the condition, future double past in the answer.

Example:

If he had been more careful, he would have succeeded.

Wrong: If I *were sitting* in the centre, I *should* certainly *have been* seriously *hurt.*

Right: If I *had been sitting* in the centre, I should certainly have been seriously hurt.

V5d Fact

When the conditional form is employed merely to emphasise a simple fact or general truth the ordinary tenses are used, according to the sense.

Example:

If you did that, you were foolish.
If a man does not tell the truth, he is not believed.

EXERCISE V—5

Correct the tenses in the following sentences and say what sort of condition each is:

1. If their services are sought they would consider what help they could give.
2. If the objectionable resolution is cancelled, they would not supersede the Council.
3. If an agreement is arrived at there would no doubt be need for legislative action.
4. In case Government are unable to form conclusions, they would bring forward another bill extending the life of the Act.
5. He has stated definitely that he will resign to-morrow if the Radical-Socialist Ministers resigned from the Cabinet.
6. The most equitable basis will be furnished if the ex-factory price were taken in the case of each factory.
7. If the ten highest price quotations are taken it would naturally act very harshly on the factories less advantageously situated.
8. If the number of subjects prescribed at Aligarh were compared with the number of subjects taught at Oxford or Cambridge the contrast will be striking.
9. "It would be a positive hindrance to my faith if there be no miracles," he added.
10. I know if he were to come to such a decision he will not keep it a secret.
11. Pandu is alleged to have offered to do so, if he would give Rs. 100.
12. If any soundings were taken, it would not have afforded any help.
13. If this were allowed to go on unchecked, part of the town will be washed away in twenty years.
14. The resolution adds that if such exhibitions are not stopped, their licences would be forfeited.
15. "If you wreck the White Paper scheme to-day, further reforms would be delayed by at least two decades."

SEQUENCE OF TENSES

V6a Past

If in direct speech the reporting verb is a past tense, the tense of the verb in the reported speech must be changed to one or other

of the four forms of the past tense (come, was coming, had come, had been coming).

Wrong: He *hoped* that such action *will be* extended on an all-India basis.

Right: He *hoped* that such action *would be* extended on an all-India basis.

V6b Present

If the reporting verb is a present or future tense, the tense of the verb in the reported speech is not changed at all.

Wrong: It is pointed out that the Irish Free State is a Catholic country, that the whole nation and Catholicism are opposed to any form of Communism, and that Mr. de Valera *had* repeatedly *declared* his opposition to Communism.

Right: It is pointed out . . . and that Mr. de Valera *has* repeatedly *declared* his opposition to Communism.

Wrong: The new president *has assured* the people that he *has* not *sought* the presidentship with any personal motive, and that it *would be* his earnest endeavour to serve them.

Right: The new president *has assured* the people that he *has* not *sought* the presidentship with any *personal* motive, and that it *will be* his earnest endeavour to serve them.

V6c No Change

There is one exception to rule V6a. If the reported speech relates to some universal or habitual fact, then the present tense in the reported speech is not changed into the corresponding past, but remains exactly as it was.

Example:

He said that not all men are liars.

V6d Enlargements

If there is a past tense in the main sentence, it must be followed by a past tense in the enlargement. If there is a present or future tense in the main sentence, it can be followed by any tense whatever in the enlargement, according to the sense.

Wrong: He *appealed* to them to punish his calumniators, so that the whole world *may know* the truth.

Right: He *appealed* to them to punish his calumniators, so that the whole world *might know* the truth.

EXERCISE V—6

Correct the tenses in the following sentences:

1. Despite the assurance that her father will return, she repeated that daddy will never return.
2. The warning that a reactionary policy will smash the Empire was given by Sir S. H. in a speech at Chelsea.
3. Notices were issued that if the operatives did not return new men will be employed in that department.
4. He believed that when the Chamber has considered the Report it would be struck by the scrupulous regard paid to their representations.
5. Mr. R. gracefully said he will not allow his mind to harbour any bitterness.
6. It was expected that the Bill may provoke keen opposition.
7. Mr. C. D. remarked that the money will be spent on roads which fell under that category.

8. He promised that a Constituent Assembly to settle India's constitution will become a live issue.
9. Workers have been warned to resume work to-morrow, failing which they would be suspended from service.
10. Dr. V. R. has reminded Hamburgers that Hamburg was the "door of the world."
11. It is hoped it would be possible to take up this work more extensively in the future.
12. It is now proposed to extend this to more schools, and, before long it is expected that this would be adopted in all high schools in the State.
13. It was decided that if any agreement be arrived at it should not be binding unless it was confirmed by the Corporation.
14. This sets at rest the apprehensions that the budget for the next year will be a deficit one.
15. Information is now available regarding the revised rates for telephones, which the Government of India would be introducing before the autumn.
16. The ambassador expresses the hope that a new agreement without the disputed clause would be negotiated.
17. It may be expected that when the new system is introduced telephones can be hired either on an annual or a monthly basis.
18. The Commissioners have decided to charge only a nominal rental, which would be revised later on according to the use made of the airport.
19. A British company has been floated to export molasses from India to Great Britain, where it would be turned into manure.
20. They will see Mr. G. at Wardha next week, when the whole case would be considered.

ACTIVE AND PASSIVE

V7a Weak Passive

Use the active voice unless there is a reason for doing otherwise. The passive voice is, as the name implies, not emphatic, and not infrequently gives rise to confusion.

Wrong: His place will be difficult to be filled.

Right: His place will be difficult to fill.

V7b Double Passive

Still weaker and therefore worse than one passive is the use of two passives, one following the other.

Wrong: The workers were sought to be dissuaded and victimised by agitators on the issue of the wage cut.

Right: Agitators sought to influence and victimise the workers on the issue of the wage cut.

V7c Emphasis

Use the passive when by so doing you can start the sentence with the most important words in it.

Example:

Government's decrees have created a generally favourable impression.

A generally favourable impression has been created by Government's decrees.

INFINITIVE MOOD

V8a 'To' Omitted

'To' before the infinitive is omitted after:

can, could
may, might
must
need
dare
had better
had rather
let
make
have
bid
see
hear
feel
watch
notice

The Perfect Infinitive (to have

come) **is used as the object of another verb in the following two cases:—**

V8b **Time**

To show that the action denoted by the infinitive occurred before that of the main verb.

Examples:

I am sorry to have given you so much trouble
meaning I am sorry that I have given you so much trouble.
He may (must) have lost his way
meaning It may (must) be that he has lost his way.
He is said to have been very handsome
meaning It is said that he was very handsome.

V8c **Duty**

With auxiliaries of past form to show that the duty, opportunity, etc., was not fulfilled, particularly after:

should	*could*
ought to	*might*
need (not)	*was to*

I have come in order to see him.

He may have lost his way.

Examples:

He could have come
meaning He was able to come, but he did not.
You should have told me
meaning It was your duty to tell me, but you did not.

Note: Avoid the use of a perfect infinitive after verb forms already expressing the idea of completion of duty, e.g. should have.

Wrong: He *should have been* the first *to have gone.*

Right: He *should have been* the first *to go.*

V8d **For Seeing**

For **with the gerund is used only in speaking of the purpose of a tool.**

Example: A pen is used for writing.

Do not allow such sentences as "I have come for seeing him."

Use one of the following forms:

I have come in order to see him.
I have come in the hope of seeing him.
I have come with the object of seeing him.

Wrong: Part of their programme is

the capturing of the trade unions for creating a powerful movement.

Right: Part of their programme is the capturing of the trade unions in order to create a powerful movement.

Wrong: Efforts are being made for having a non-official president.

Right: Efforts are being made to have a non-official president.

V8e Being Seen

The use of the gerund (seeing) **to express purpose is even less permissible in the passive form.**

Wrong: The aerodrome would enable all air mail being first landed in Bombay.

Right: The aerodrome would enable all air mail to be first landed in Bombay.

V8f The subject of a gerund or participle, unless expressed, is the subject of the main verb. If the subject is different, it must be placed before the gerund, or participle, and must be in the possessive case. (See S3b.)

Example: Since *his* joining the army, I have not seen him.

But: Since joining the army, *I* have not seen him.

meaning: Since I joined the army, I have not seen him.

EXERCISE V8

Correct the following sentences:

1. Mr. N. D. conferred with the French ambassador this morning for preparing the way for the naval talks.
2. T. V. was brought before the Court on Monday for answering a charge of causing hurt with an iron pounder to B. F.
3. The merchant put the luggage in for being taken by river to Howrah.
4. A conference of political workers was called for making arrangements.
5. They should see that the needs of the rate-payers were brought to the notice of the authorities for being redressed.
6. He has undertaken this journey for discussing with Government the vital question of the Bhavnagar port.
7. It was agreed that the head clerk should be sent to Madras for engaging a counsel to put in a petition in the High Court.
8. The move for holding the elections early in August has given a decidedly new turn to the issue.
9. Factories are required to keep full particulars of the persons they employ for buying sugarcane on their behalf.
10. It was, he said, very unwise for every young man to flock to the University merely for obtaining a degree.
11. No need had been felt for taking into account this year the profit that had actually been earned on the bank's investments in securities.
12. Efforts are continually being made by Government for developing the salt industry in the Province.
13. A requisition for a special meeting of the Corporation for finally deciding the question is to be presented to the Mayor.
14. A proposal has been made for starting an organisation of sugar technologists.
15. Others have made offers for acting as the Board's selling agent at various ports.
16. The machine does not embody the principle of beaming, as the warps are made for being woven by the stretch system.
17. The coins have been sent to Calcutta for being tested.
18. He brought forth currency notes worth Rs. 800 for being doubled.

He chased them with a loaded revolver and shots were freely exchanged.

19. They will be fitted with triple engines to enable the journey being performed in the quickest time.
20. He was handed over for being sent to jail.
21. There is a great scramble for being elected on that body.
22. The sliced pieces will all be removed to the kitchen to-night for being cooked for the public feast.
23. He was not in Bombay at the time the leaflet was given for being printed.
24. On fleeing he chased them with a loaded revolver, and shots were freely exchanged.
25. Her foot slipped while walking along the bund leading to the Durga.
26. Grown mainly for internal consumption, India has nevertheless a substantial export.
27. Completely re-decorated in an attractive colour scheme, the writer was permitted to have a peep at this rendezvous.

SHOULD

The following are the chief uses of should **used as an auxiliary in a subjunctive equivalent:—**

V9a Feeling, etc.

Should **is used in groups of words dependent upon another word expressing feeling, thought, opinion, etc.**

The following are the most common words used in this way:—

suggest, resolve, decide, be sorry, seem, good, better, best, right, natural, unfortunate, strange, important, necessary, impossible.

Wrong: The Governor-General has decided that the life of the Assembly *will* not *be extended.*

Right: The Governor-General has decided that the life of the Assembly *should* not *be extended.*

V9b Lest

Lest **is used to express negative purpose, that is, in order that . . . . not, and is usually followed by** should.

Example:

He was afraid to speak, lest he should be laughed at.

Wrong: These organisations are afraid lest their activities *may be banned.*

Right: These organisations are afraid lest their activities *should be banned.*

V9c Improbability

Still greater improbability in conditional sentences (see V5b) is expressed by the use of should **in the condition and the future tense in the answer.**

Example: Should he succeed I shall be very much surprised.

V9d Condition

Note that in the past tense in a condition not likely to be fulfilled (see V5b) was **is replaced by** were.

Wrong: Unless the industry *was* sufficiently developed, even a small duty would prove detrimental.

Right: Unless the industry *were* sufficiently developed, even a small duty would prove detrimental.

The following are the chief uses of may **used as an auxiliary in a subjunctive-equivalent.**

V9f Purpose

The verb in a purpose **enlargement is in the subjunctive mood, usually replaced by** may, might; **or, less commonly,** shall, should. **Never use** will **or** would.

Wrong: He pointed out the need for a redistribution of portfolios so that these subjects *were* better *handled* than at present.

Right: He pointed out the need for a redistribution of portfolios in order that these subjects *might be* better *handled* than at present.

EXERCISE V9

Correct the following sentences:

1. It is almost incredible that the treasury will announce its intention to purchase a huge amount before the end of the year.
2. A suggestion will be made that a seismograph may be installed in that area.
3. The Government had always taken the view that it was most undesirable that the only source of outside help was France.
4. Mr. Henderson expressed the wish that private conversations would be proceeded with.
5. The committee thinks this necessary in order that it would be possible for the Bank to raise the necessary long term capital.

IRREGULAR VERBS

Strong Verbs

V10a Past participle ending in —n.

Present	*Past*	*Past Participle*
break	broke	broken
speak	spoke	spoken
steal	stole	stolen
wake	woke	woken
weave	wove	woven
bear	bore	borne
swear	swore	sworn
tear	tore	torn
wear	wore	worn
choose	chose	chosen
freeze	froze	frozen
drive	drove	driven
ride	rode	ridden
rise	rose	risen
strive	strove	striven
write	wrote	written
forsake	forsook	forsaken
shake	shook	shaken
take	took	taken
blow	blew	blown
draw	drew	drawn
fly	flew	flown
grow	grew	grown
know	knew	known
saw	sawed	sawn
sew	sewed	sewn
sow	sowed	sown
show	showed	shown
beat	beat	beaten
bite	bit	bitten
eat	ate	eaten
fall	fell	fallen
(for)get	got	gotten
give	gave	given
go	went	gone
hide	hid	hidden
lie	lay	lain
see	saw	seen
slay	slew	slain

V10b Past participle not ending in —n.

Present	*Past*	*Past Participle*
begin	began	begun
drink	drank	drunk

Present	*Past*	*Past Participle*
ring	rang	rung
sing	sang	sung
sink	sank	sunk
swim	swam	swum
come	came	come
become	became	become
run	ran	run

V10c Past participle the same as the Past.

Present	*Past*	*Present*	*Past*
dig	dug	sit	sat
hang	hung,		
	hanged	hold	held
spin	spun	stand	stood
sting	stung	tread	trod
strike	struck	shine	shone
win	won		

V10d Weak Verbs

Past participle always the same as the Past.

Present	*Past*	*Present*	*Past*
bring	brought	bend	bent
buy	bought	lend	lent
fight	fought	send	sent
seek	sought	spend	spent
think	thought	build	built

Present	*Past*	*Present*	*Past*
catch	caught	burn	burnt
teach	taught	dwell	dwelt
sell	sold	smell	smelt
tell	told	spell	spelt
creep	crept	lay	laid
keep	kept	pay	paid
sleep	slept	say	said
sweep	swept	have	had
feel	felt	make	made
kneel	knelt	bet	Unchanged
leave	left	burst	"
lose	lost	cast	"
deal	dealt	cost	"
dream	dreamt	cut	"
hear	heard	hit	"
lean	leant	hurt	"
mean	meant	let	"
read	read	put	"
bleed	bled	rid	"
breed	bred	set	"
feed	fed	shed	"
flee	fled	shut	"
lead	led	split	"
meet	met	spread	"
light	lit	thrust	"
shoot	shot		

GRAMMAR

SHIFTS

G1a Subject Shift

Do not use as subject a pronoun which could not be replaced by its antecedent or whose antecedent is not clear.

Wrong: Elsewhere in India *employers' relations* with the unions were very amicable and *they* financially assisted the union.

Right: Elsewhere in India *employers' relations* with the unions were very amicable, and *the employers* financially assisted the union.

Wrong: Ponsford played Barnes well, but *he* bowled magnificently and made the batsman no gift of fours.

Right: Ponsford played Barnes well, but *the latter's magnificent bowling* gave the batsman no chance for any fours.

G1b Number Shift

Where a noun may be regarded as either singular or plural (committee, government, etc.), decide which it is to be and stick to your choice throughout wherever it affects the number of a verb or pronoun.

Ponsford played Barnes well, but the latter's magnificent bowling gave the batsman no chance for any fours.

(*Fowler, in his "Modern English Usage," says bitingly in this connection, "A waiter might as well serve one on a dirty plate as a journalist offer one such untidy stuff."*)

Wrong: While it may be presumed that Government, in arriving at *its* original decision, must have taken into consideration the points urged by the Bengal Chamber of Commerce, it is premature to say that *they* have decided what reply to give to the new Chamber.

Right: While it may be presumed that Government, in arrivingat *their* original decision, must have taken into consideration the points urged by the Bengal Chamber of Commerce, it is premature to say that *they* have decided what reply to give to the new Chamber.

G1c Tense Shift

Do not change the tense, mood or voice of a verb where no change is required.

Wrong: It is declared that 45 factory hands *have been arrested* and that the entire personnel of the works *were paid off.*

Right: It is declared that 45 factory hands *have been arrested* and that the entire personnel of the works *have been paid off.*

Wrong: Any revisionist policy *was* not only unjust but full of danger and *carries* the germs of war.

Right: Any revisionist policy *was* not only unjust but full of danger and *carried* the germs of war.

EXERCISE G1

Correct the following sentences:

1. Considerable anxiety is felt about the canal embankment, which practically protects Arrah. The water here has reached a high level. If it gives way it will be impossible to save the situation.
2. Considerable encouragement for the scheme has been received from the Bengal Chamber of Commerce, which has promised their full support.
3. The Committee hopes to be able to make an early announcement in regard to the details of their programme.
4. The leper community of the State of Hyderabad has wakened up as never before to the possibility of treatment for their affliction.
5. The Commission expect to complete its inquiries by the end of August.
6. Although full details are not available, it is understood that measures for closer vigilance and quicker investigation will be put into effect

and speedier prosecution of the cases in hand has been recommended. Efforts would be made to seek the co-operation of the public and in order to inspire confidence among residents every assistance would be rendered as soon as it is requisitioned.

7. The Congress, consisting of engineers, was concerned with technical rather than with administrative questions, and, incidentally, with the desirability of forming themselves into a permanent organisation to discuss them.
8. The Association, in a circular to its members, observe that there is considerable anxiety about the recent fall in the price of jute.
9. At the present moment, the British Government is in a position to force any constitution they like upon India.
10. The Miners' Federation is calling a coalfield conference on September 28 and expect to reach a final decision on September 29.
11. How far the new story of his alleged misdoings can be trusted is impossible to say. There is no means of checking any of them, of confirming it, or of discovering its untrustworthiness.
12. Two such thefts have been committed during the week and the departments concerned lost nearly 500 feet of wire.
13. These bills are most revolutionary in character and are calculated to prevent Indians acquiring lands and depriving them of their existing and ancient rights of dealing in the only important local industry.
14. They regard the cut as entirely unjustified, since the demand for this kind of cloth had considerably increased.
15. It is apprehended that there will be a further serious fall owing to Java's desire to unload stocks on the Indian market, and for maintaining a hold on the Indian market.

WORD IN DOUBLE CAPACITY

(*In the following examples words used in a double capacity and the alternatives are italicised.*)

G2a Verb

Do not use a verb form in a double capacity when one of the uses is ungrammatical.

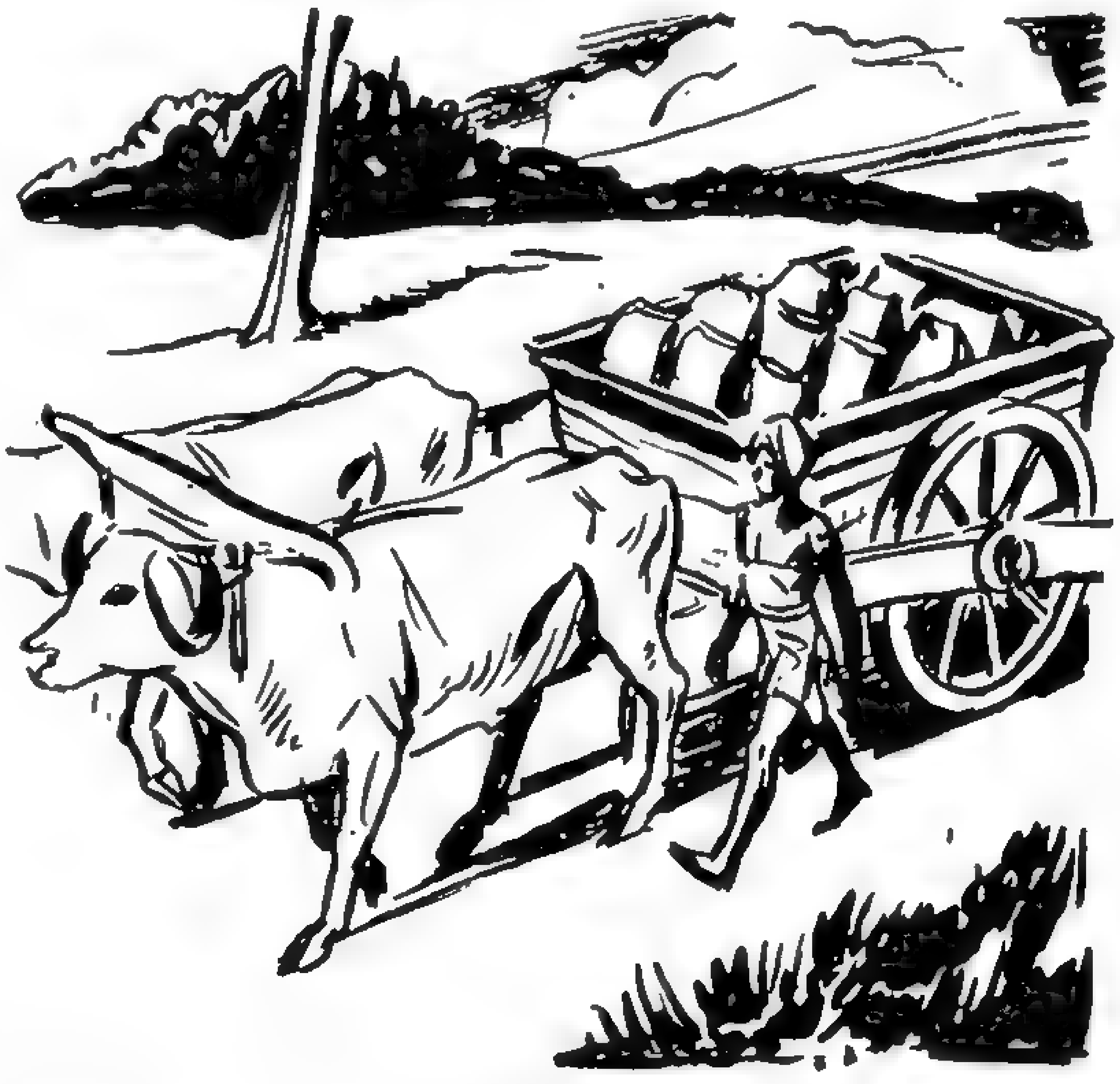
Wrong: The Nationalists have not been, or do not desire, actively *to support* the Congress as it is to-day.

Right: The Nationalists have not been actively *supporting*, nor do they desire actively to *support*, the Congress as it is to-day.

G2b Preposition

Do not use a preposition in a double capacity when one of its uses is ungrammatical.

Wrong: Suggestions were made both *in* the press and platform that the Act should be amended.



The iron-tyred bullock cart was the most destructive to roads.

Right: Suggestions were made both *in* the press and *on* the platform that the Act should be amended.

G2c Idiom

Do not use a word in a double capacity when one of its uses is unidiomatic.

Wrong: Special emphasis was laid on the fact that the portrait had been presented by a Brahmin, the unveiling ceremony *performed* by a European and the vote of thanks by a non-Brahmin.

Right: Special emphasis was laid on the fact that the portrait had been presented by a Brahmin, the unveiling ceremony *performed* by a European and the vote of thanks *proposed* by a non-Brahmin. (A vote of thanks is *proposed*, not *performed.*)

G2d Conjunction

Do not use a conjunction in a double capacity when one of the uses is ungrammatical.

Wrong: The Liberals are as patriotic, if not more patriotic, *than* any other party in the country.

Right: The Liberals are as patriotic *as*, if not more patriotic *than*, any other party in the country.

EXERCISE G2

Correct the following sentences:

1. All the men accused were seen chatting to each other as well as with the pleaders and the police guards.
2. The paper does not think that Burma's constitution is a whit inferior to India.
3. The iron-tyred bullock cart was the most destructive to roads of any vehicle that used them.
4. This is not due so much to quinine's prohibitive cost but to the gross apathy of the Provincial Governments.
5. But the provisions of the Bill go much too far than the avowed object.

AGREEMENT

(In the following examples the words which must agree are italicised.)

G3a Pronoun Agreement

A pronoun must agree with its antecedent in number, person and gender.

Wrong: It is understood that of the *three inspectors* of examination *which* the All-India Medical Council have decided to appoint, two will be Indians and one European.

Right: It is understood that of the *three inspectors* of examination *whom* the All-Indian Medical Council have decided to appoint, two will be Indians and one European.

There has been heavy and continuous rainfall since midnight.

G3b Verb Agreement

A verb must be of the same number as its subject.

Wrong: There *have been* heavy and continuous *rainfall* since midnight.

Right: There *has been* heavy and continuous *rainfall* since midnight.

G3c Improper Attraction

Do not let a verb be attracted into the wrong number by an intervening noun.

Wrong: The *earnings* of the private nursing staff during the year *was* Rs. 7,261.

Right: The *earnings* of the private nursing staff during the year *were* Rs. 7,261.

Wrong: The Ministry of Health says that detailed *information* received from engineers in charge of nearly 100 water undertakings *show* that in none of these cases is serious trouble being experienced.

Right: The Ministry of Health says that detailed *information* received from engineers in charge of nearly 100 water undertakings *shows* that in none of these cases is serious trouble being experienced.

G3d Each, every, etc.

Each, every, every one, anybody, either, neither, no one, nobody, **and similar words are singular.**

Wrong: *Every tree* and flower *have been* placed like a piece of mosaic according to a preconceived plan.

Right: *Every tree* and flower *has been* placed like a piece of mosaic according to a preconceived plan.

Wrong: Although the wire itself is of no value, importance is attached to the crimes because of the temporary dislocation or inconvenience *each* of them *cause* to the working of the department concerned.

Right: Although the wire itself is of no value, importance is attached to the crimes because of the temporary dislocation or inconvenience *each* of them *causes* to the working of the department concerned.

G3e With, etc.

The number of the verb is not affected by the addition to the subject of words introduced by with, together with, no less than, as well as, **and the like.**

Wrong: The *fear* of the failure of the crops, coupled with the uncertainty of an international wheat agreement, *have sent* wheat futures soaring.

Right: The fear of the failure of the crops, coupled with the uncertainty of an international wheat agreement, *has sent* wheat futures soaring.

Wrong: Precisely at 7.35 a.m. *Sir G. S.*, accompanied by Lady B. S., arrived at the memorial pavilion and *were* received by the Mayor.

Right: Precisely at 7.35 a.m. *Sir G. S.*, accompanied by Lady B. S., arrived at the memorial pavilion and *was* received by the Mayor.

G3f Both

'Both' refers to two persons or things and is therefore always plural.

Wrong: Mr. Churchill must be the first to rejoice that both *Sir Samuel Hoare* and *the Premier has* been vindicated so emphatically.

Right: Mr. Churchill must be the first to rejoice that both *Sir Samuel Hoare* and *the Premier have* been vindicated so emphatically.

G3g None

'None' takes a verb
in the singular when it refers to a material noun,

e.g. Have you any bread? There is none to be had.

in the plural when it refers to a common noun,

e.g. Have you any loaves? There are none to be had.

Wrong: *None* of the complainants *was* present till 8.15 a.m.

Right: *None* of the complainants *were* present till 8.15 a.m.

G3h Multiple Noun

A multiple subject, the members of which are joined by 'and', is plural, and its verb must be in the plural.

Wrong: The loud *blowing* of the conch, and the *liberty* taken with the cobra in the course of the dance, *appears* to have injured the reptile's dignity.

Right: The loud *blowing* of the conch, and the *liberty* taken with the cobra in the course of the dance, *appear* to have injured the reptile's dignity.

Wrong: A Sikh *head constable* and a *constable* of the Amritsar police *has been* suspended and arrested by the Kasur sub-division police.

Right: A Sikh *head constable* and a *constable* of the Amritsar police *have been* suspended and arrested by the Kasur sub-division police.

G3i Multitude

Nouns of multitude (army, fleet, number, majority) **must be treated as singular or plural** ACCORDING TO THE CONTEXT.

Wrong: This is stated to be the tenth accident at the bridge this year, and the *majority* of the cases *has* proved fatal.

Right: This is stated . . . etc. . . . and the *majority* of the cases *have* proved fatal.

Wrong: A *number* of pastors *has* been imprisoned.

Right: A *number* of pastors *have* been imprisoned.

EXERCISE G3

Correct the following sentences:

1. Mr. C. B. has urged that the principle upon which rents on Crown lands for rubber growing is based should be modified.
2. A number of houses have collapsed, but no loss of life or cattle have been reported.
3. The latter, along with his favourite female disciple, having been cited as witnesses, an application was presented to examine them by proxy.
4. The arrest of Inspector M. of the police force, and of eight others, have precipitated a scandal.
5. Comparing the group index for the June quarter with those of a year earlier, considerable increase were recorded.
6. Every nation and every government are engaged in an economic war.
7. It was hard luck for the RAINBOW, who was leading by half a mile and which was only half a mile from the finish when the time-limit expired.

Saw both accused each take a pair of stockings.

8. The situation in London is indicated by the Metropolitan Water Board who is threatening compulsory restrictions.
9. It appears that a West-end store assistant saw both accused each take a pair of stockings and put them into their handbags.
10. Witness saw her reading revolutionary literature, and he was told that she had been given those by her tutor.
11. The orders of the Local Government superseding the Ajmer Municipality has now been received and released for publication.
12. The extensive back-water system which link together the two States offer splendid opportunity for making Cochin the Venice of the East.
13. The number of meetings held and the attendance was on the whole satisfactory.
14. The problem of other noises remain to be dealt with.
15. A brief description of the ballroom and some of its attractions are given below.
16. Nobody, Congressman or Liberals, believe that the constitution, outlined by the J.P.C. Report, is designed to serve the interests of India.
17. The statistics for 1933 shows a distinct improvement over the worst slump years.
18. And, of course, the problem of old debts remain.
19. Mr. S., Sub-Inspector of Police, who, with a constable, went unarmed to the village, were surrounded by a crowd of Maravas.
20. A magistrate with a posse of police were all involved in the accident.
21. He said that the result of the referendum showed that an overwhelming majority of producers was in favour of the scheme.
22. He said in both cricket and politics goodwill and good humour is necessary.
23. It is understood that from January next the number of shops dealing in foreign liquor are likely to be doubled.
24. The vast majority of producers of tea in India was in agreement with this idea.
25. A very high percentage of the students is suffering from chronic eye and tooth complaints.

THE, A, AN

G4a 'The' Used

The is used to distinguish a particular thing from a number of similar things, or a part from the whole. If in doubt whether to use it, put yourself the question "what" or "which?"

Example: The cotton of India is of the short staple variety.
Which cotton?
The cotton of India.
Cotton is grown in India.
Which cotton?
Cotton (in general).

G4b 'The' not used

The may not be used when speaking of anything in a general or undefined sense.

Wrong: He said that Germany, in comparison with the other countries, ought to have six million cars instead of a miserable half million.

Right: He said that Germany, in comparison with other countries, ought to have, etc.

Wrong: Their plans were made with a view to their revision in the light of the modern conditions of international trade and competition.

Right: Their plans were made with a view to their revision in the light of modern conditions, etc.

G4c 'A' Not Used

Do not use a **before an abstract or material noun.**

Wrong: There was a similar rioting a fortnight ago.

Right: There was similar rioting a fortnight ago.

Wrong: A recently promulgated legislation.

Right: Recently promulgated legislation.

Wrong: Pleaders' action not a misconduct.

Right: Pleaders' action not misconduct.

G4d 'A,' not 'an'

Use a, **not** an, **before all consonants and vowels possessing consonant sound-value.**

Examples:

a eulogy, a one-eyed man.

G4e 'An,' not 'a'

Use an, **not** a,
before a vowel or silent h.

Examples:

an ox, an heir, an honest man.

Before an aspirated h **when the accent is on the second syllable.**

Example:

an historical account.

G4f 'An' Phonetic

The rule governing the use of an **is phonetic, not orthographical, e.g. an (not a) 18th century inscription, because 18th is pronounced eh-teenth.**

EXERCISE G4

Correct the following sentences:

1. The proclamation warns the members of the Assembly against impassioned utterances so much in vogue to-day.
2. The report of the Director disclosed a most scandalous state of affairs in regard to the food of people of the country.
3. All the accused persons are liable to death penalty.
4. The White Paper and the evidence of Sir Samuel Hoare furnish abundant proof of a changed spirit in which the British authorities have approached the problem.
5. The Pandit knew that the Hindu society was suffering from many ills.
6. The prisoners have been removed from the police custody to the Civil Jail.
7. He was a lover of the Hindu-Muslim unity.
8. The real honest truth was that Government were anxious to conciliate the Muslim opinion.
9. The Yugoslav memorial adduces considerable evidence of a terrorist organisation established on the Hungarian soil.
10. The widow is now ostracised as her friends are afraid of the sudden turn of the Wheel of the Fortune.
11. A large booty consisting of cash and ornaments was taken away.

12. Yehia Pasha declared that reports of a tension between himself and Ibrashi Pasha had been concocted by the Press.
13. A public meeting convened in the Chowk Mandi ended in a pandemonium.
14. The match was continued at Lord's in a glorious weather.
15. Mr. Winston Churchill received a prolonged applause.
16. An European woman lies in a precarious condition at the British Military Hospital.
17. My object is, as an humble servant of God, to meet those on the frontiers who call themselves servants of God.
18. *Reuter* has been informed by an Yugoslav authority that most of the Hungarians will probably be allowed to return in the near future.
19. This represents Lb. 650,000 net increase as compared with the last year's figures.
20. Meanwhile, according to the Rengo Agency, the Japanese official circles are giving serious attention to the reports.
21. He was the first member to be the member of the British Parliament.
22. There is a complaint that the committee has not been mindful of the interests of middle classes.
23. The Council shall establish a committee to examine the question of the abuse of the rights of the political asylum.
24. Mr. Sastry next emphasised the place of the teacher in the body politic of the society.
25. Mr. Walter Runciman replied that in the past year imports of the Indian cotton had considerably increased.

WHO, THAT, WHICH

A police party, which rushed to the scene, was attacked by the mob.

G5 **Groups of words modifying a noun or pronoun are usually introduced by** who **(for persons)** which **(for animals and things) or** that **(for persons, animals or things). The following rules should be noticed:**

G5a **Collective 'which'**

When a noun is used in a collective sense (crowd, party, army, etc.) it is regarded as a 'thing,' and which **takes the place of** who.

Wrong: A police party, *who* rushed to the scene, *was* attacked by the mob.

Right: A police party, *which* rushed to the scene, *was* attacked by the mob.

G5b **Repetition**

The pronoun must never be repeated.

Wrong: They have left a legacy, *which* will require a prolonged session in Simla to dispose *of it.*

Right: They have left a legacy to dispose *of which* will require a prolonged session at Simla.

G5c **'That' used**

That MUST **be used, instead of** who **or** which, **after—**

1. all, everything, something, etc., much, little;
2. superlatives—most, best, etc.;
3. ordinal numbers — first, second, etc.

Examples:

All *that* glitters is not gold.
He is the greatest poet *that* ever lived.
That is the third man *that* has died.

G5d 'That' not used

That **may** NOT **be used when the group of words is not necessary to define the noun it modifies. That is, it must not be used when the group of words is shut off by a pair of commas** (*see P.* 1).

G5e Such as

Do not confuse the form such . . . . as, **modifying a person or thing, with the form** such (so) . . . . that, **modifying an action.**

The construction with a common noun is such a . . . . . . as.

Wrong: It would be for *such* constituent assembly to draw up such communal settlement *as* would make a nation-wide appeal.

Right: It would be for *such a* constituent assembly to draw up such a communal settlement *as* would make a nation-wide appeal.

(*The a is omitted before common nouns in the plural and abstract or material nouns. See G2c.*)

G5f Same as

As **must be used to introduce an adjectival enlargement when the antecedent is qualified by the word** same.

Wrong: The system will be introduced on the *same* basis *which* has proved so successful in Bombay.

Right: The system will be introduced on the *same* basis *as* has proved so successful in Bombay.

EXERCISE G5

Correct the following exercises:

1. The Royal Calcutta Turf Club has decided to introduce the system on the same basis which has proved so successful in Bombay.
2. Provision has to be made to train youths to engage in such occupations which have been introduced as a result of modern civilization.
3. In such industries like cotton and iron and steel there was hardly any room for expansion in India.
4. The Church, which is the third edifice which has survived the ruin of Old Goa, was commenced in 1596 and consecrated in 1603.
5. These students, that are interested in aviation, may then put together a few rupees and buy and also build machines to fly about in.

POSSESSIVE CASE

G6a With gerund

A noun or pronoun linked with a gerund (walking, going, etc.) should be in the possessive case.

Wrong: No objection was made to *them* going.

Right: No objection was made to *their* going.

Wrong: I did not think the hospital people would grudge *me* taking them.

Right: I did not think the hospital people would grudge *my* taking them.

G6b Inanimate 'of'

It is not usually good style to

attribute possession to inanimate objects.

Wrong: Kunwar Jasbrisingh, the Collector, visited the King Edward Hospital, where *yesterday's injured villager* is progressing satisfactorily.

Right: Kunwar Jasbrisingh, the Collector, visited the King Edward Hospital, where *the villager who was injured yesterday* is progressing satisfactorily.

Wrong: No information has hitherto been given regarding the *President's final hour's last words.*

Right: No information has hitherto been given regarding *the last words uttered by the President.*

Note, however, the following idioms:

Expressions involving time or measure:

a day's work, a year's salary, a week's vacation, a hair's breadth, etc.

Special idioms:

heart's desire, the ship's crew, the world's output of oil, the sun's rays, the mind's eye, at arm's length, at death's door, out of harm's way, etc.

G6c Ambiguous 'of'

Avoid the use of the possessive case, whether denoted by apostrophe s **or the prepositicn** of, **where there is any chance of ambiguity.**

Example:

HINDENBURG GRAVELY ILL—SCORN OF DOCTORS.

EXERCISE G6

Correct the following sentences:

1. There is no chance of Britain returning to the Gold Standard in the near future.
2. Elections for the Town Congress Committee resulted in Dr. Antrolikar being elected.
3. There now seems little hope of him being considered for inclusion in further Test Matches.
4. The experiment does not justify Government ordaining a 24-hour rotation officially.
5. He says there is no question of Germany being able to make war at present.

SPELLING

G7a Final Doubled

Monosyllables consisting of a short vowel followed by a single consonant double the final consonant before suffixes beginning with a vowel (—er—ed—ing, etc.)

Examples:

Plan-n-ed, hot-t-er, beg-g-ing.

N.B. Words ending in a single consonant preceded by a short accented vowel also double the final consonant before suffixes beginning with a vowel.

Examples:

Allot-t-ed, defer-r-ed, commit-t-ing, refer-r-ed.

G7b Final Not Doubled

The following words are NOT **accented on the final syllable, and do not therefore double the final consonant:—**

Offered, proffered, benefited, differed, inhabited, vomit-ing, budgeted, banqueted, etc.

Note 1. Final 'l' after a short vowel is always **doubled.**

Example: travel-l-ing, tranquil-l-ity, woollen, double-barrelled.

Note 2. Final 'c' becomes 'ck.'

Example: traffic-k-ing.

G7c Silent 'e'

Words that end in silent 'e' usually drop the 'e' derivatives or before a suffix beginning with a vowel.

Examples: argue, arguing; judge, judging.

Exception (1) Some words retain the 'e' to prevent confusion with other words.

Examples: dyeing, shoeing.

Exception (2) After 'c' or 'g' and before a suffix beginning with 'a' or 'o' the 'e' is retained.

Examples: peaceable, changeable, noticeable, courageous.

G7d 'Ie' and 'Ei'

Ie, not ei, except after c, but note the following exceptions:—

Neither financier seized either species of weird leisure.

G7e 'S' or 'Z'

The use of z in words like 'civilisation,' 'italicise,' etc., is now considered antiquated. Use s instead.

G7f Foreign Plurals

The following are words, adopted from foreign languages, which commonly retain the foreign plural:—

focus, foci; radius, radii; datum, data; phenomenon, phenomena; analysis, analyses; crisis, crises; tableau, tableaux.

G7g Prefix Confusion

Mistakes in spelling often arise from confusion between different prefixes. Note for example the following:—

ante—(before) anti—(against)
de—(from, about) dis—(apart, away, not)
per—(through, entirely) pre—(before)

G7h Phonetic Confusion

Mistakes sometimes arise from a superficial resemblance, in sound or appearance, between words which may or may not be logically connected. The following list may be supplemented from personal experience:—

accept (to receive)
except (with exclusion of)
advice (noun)
advise (verb)
affect (to influence)
effect (to bring about)
allusion (a reference)
illusion (a deceiving appearance)
Britain (name of country)
Briton (native of Britain)
born (brought into being)
borne (carried)
commend (praise)
comment upon (refer to)
moral (adjective)
morale (noun)
nought (cypher o)
naught (nothing)
drought (dryness)
draught (in drinking)
draft (draw up)
formally (in a formal way)
formerly (in the past)
loose (not bound)
lose (suffer loss of)
nineteenth
ninetieth
ninety
ninth
principal (chief, leading)
principle (general truth)
quiet (still)
quiet (completely)
stationary (not moving)
stationery (writing materials)
metal (material)
mettle (human qualities)
lie, lying (intransitive)
lay, laying (transitive)
leg-*bye* (noun)
by-election
*By*stander (adverb)
legionary (English)
légionnaire (French)
chancellerie (French)
chancellery (English)

G7i Dictionary Habit

For words that do not come within the scope of rules consult an up-to-date dictionary. Get into the habit of recording all the words you tend to misspell, after having copied them several times in their correct form.

The following is a list of words which are commonly seen misspelt in Indian newspapers:—

NOT	BUT
panick	panic
explicitely	explicitly
scisms	schisms
collosal	colossal
Norweigian	Norwegian
phillanthropy	philanthropy
woolens	woollens
plynth	plinth
recepient	recipient
marshall	marshal
tresspass	trespass
harrass	harass
embarass	embarrass
exhorbitant	exorbitant
interpolation	interpellation
supercede	supersede
supercession	supersession
kerosine	kerosene
absorbtive	absorptive
tyrranise	tyrannise
misdemeanor	misdemeanour

REPORTED SPEECH

G8a Tenses

For changes of tenses in reported speech see V6.

G8b Change

Words denoting nearness to their opposites denoting remoteness, i.e., change.

now	*into*	then
to-day	,,	that day
to-morrow	,,	the next day
yesterday	,,	the previous day
last night	,,	the previous night
ago	*into*	before, etc.
here	,,	there
hither	,,	thither
hence	,,	thence, etc.
this	,,	that
come	,,	go, etc.

G8c No Change

If now, here, this, **etc. refer to some time, place, or object that is present to the speaker during the delivery of the speech, then no change is made in the reported speech.**

G8d Clarity

Do not neglect to change the reporting verb when a statement is followed by a question or an exclamation. Do not hesitate to repeat the reporting verb, or to use an appropriate synonym (see Rule G8e) if by so doing you can remove any possibility of ambiguity.

Wrong: Lala Ramsaramdas criticised the Bill, which would give a setback to the habit of investment in industry.

Right: Lala Ramsaramdas criticised the Bill, which, he said, would give, etc.

Wrong: An assurance to the world that Germany would do everything possible to increase her transfer capacity was given by Dr. Schacht. International trade, by which alone Germany could procure foreign currencies, dropped to one-third.

Right: An assurance to the world that Germany would do everything possible to increase her transfer capacity was given by Dr. Schacht. International trade, *he stated*, by which alone, etc.

G8e Force

Do not be content with the overworked said **(for statements)** asked **(for questions) and** requested **(for commands).**

The following is a list of synonyms taken from Roget's "Thesaurus," from which the right reporting verb may be selected according to the sense or context:—

To introduce a statement:

assert, affirm, declare, protest, profess, put forward (advance) the argument that, propose, propound, enunciate, broach, set forth, maintain, contend, pronounce, aver, avow, assure, expatiate on, consider, think, suggest, etc.

To introduce a question:

inquire, wish (demand) to know whether, question whether, doubt whether, raise the question whether, etc.

To introduce a command:

order, decree, enact, direct, prescribe, bid (forbid), enjoin, charge, call upon, instruct, require, exact, impose, insist on, demand, etc.

To introduce a request:

ask for, beg, crave, require, need, want, have occasion for, entail, necessitate, call for, stand in need of, lack, entreat, beseech, plead, implore, adjure, appeal to, invoke, press, urge, etc.

G8f Unity

Although it is permissible and often desirable to introduce variety into reported speech by changing the construction from direct to indirect speech and vice-versa, care must be taken to make the transition clear by the correct use of quotation marks and observance of the rules governing the two constructions. Failure to observe this rule of unity often gives rise to confusion.

Wrong: Three years ago, Dr. Schacht continued, "the reserves of the Reichsbank amounted to three milliards of marks in gold and foreign currencies, but the reserves are now only two hundred million marks."

Either: "Three years ago," Dr. Schacht continued, "the reserves of the Reichsbank amounted to three milliards of marks in gold and foreign currencies, but the reserves are now only two hundred million marks."

Or: Three years before, Dr. Schacht continued, the reserves of the Reichsbank had amounted to three milliards of marks in gold and foreign currencies, but the reserves were now only two hundred million marks.

Confused: Rotarian Eastley detailed some of the anomalies with which, he said, the law bristled, mentioning the following from the laws of England:—

"While one could not play football on the Sabbath, people were allowed to gossip at street corners and exhibit their finery in Church. The same legislature required one to get married before 3 p.m., as if there were something indecent about entering into holy matrimony at cocktail time. "Can anybody here tell me why a man should be liable jointly with his wife for her slanderous tongue?" etc.

(*The quotation marks before while are not required, as the whole of this section, down to time, is in reported speech (note could not, were allowed, required).*

Even in the direct form, however, these verbs could have been left in the present tense, as they describe habitual facts.)

EXERCISE G8

Correct or improve the following:

1. The specific points which they raised, with which his Government were directly concerned—a building grant towards your library building, the opening of additional classes in the Anglo-Urdu High School at Hubli, and the provision of an Anglo-Urdu Middle School in this town were generally questions of finance; it was impossible to promise a grant in the near future for such projects.
2. M. Eckhardt, the Hungarian delegate, told the Council that the refugees' question was steadily getting worse and that Yugoslavia would see that expulsions would be stopped.
3. He suggested a broader trade mission to India to explore the possibilities of developing trade in goods which India herself was unable to manufacture, and to foster the principle that the more British goods India buys the greater is Britain's capacity to buy Indian agricultural products, but British manufacturers must adapt themselves to the fact that India has well-advanced secondary industries of her own, which she is determined to develop.
4. Sir Basil Blackett drew attention to Lancashire's new preference against Japan, but she would not help by refusing India constitutional reform.
5. The resolution affirms that the proposals in the memoranda offer possibilities of an agreement, and that they should be referred to the Bureau for reconciliation.
6. Lord Willingdon said: "India was changing very fast and the responsibility for the change was mainly due to the fact that Britons for the past 100 years were working to develop in Indians a spirit of responsibility which, in due course, would fit them to undertake the administration of their own affairs."
7. After paying a tribute to Scotsmen, "the pioneers and pillars of the Empire," Lord Willingdon said he had often been asked how he could endure so many years of exile. There is no question of exile when there is duty to perform and when there are all opportunities for life within the British Empire.
8. "The day when we could be accused of regarding these countries as a useful dumping ground for inefficient members or the black sheep of the family was long past," said the Prince of Wales. "Government were anxious to see the establishment of more farm schools on this model, and were giving their whole-hearted support to the movement. Consent was already secured to start a school in British Columbia."
9. The Governor hoped they will keep their duty constantly in mind.
10. The Minister stated that the necessary rules of the Bombay Panchayat Act will soon be published.
11. The Minister stated that Government has not yet received this proposal.
12. The Agent thinks that the system of local option was desirable and necessary.
13. Following the Wardha talks, it was thought that Mr. Aney will safely

secure a seat in the Assembly from Berar.

14. While Dr. Dalal recognised that Government were doing much for the protection of factory workers, they had not inserted provisions to safeguard the workers' health.
15. The Premier referred to the London naval talks, and said how an understanding among the Powers would be one of the most conspicuous marks on the road to peace.
16. Mr. Field expressed the opinion that he would like to see scientific research of this kind carried on by Iraqis.
17. After the period was over, the sureties appealed to the High Court and said that as they did not want to remain surety for the debtors, their securities might be returned.
18. The motion states that the "duty levied on tyres intended solely for bullock carts be reduced."
19. He did not think that Britain had reached saturation point in the home market and that British foreign trade was still tending upwards.
20. Mr. Santosh Kumar Basu said how Mr. Sen Gupta used to sway the Corporation committees to his will in the face of much opposition.
21. He hoped that Indians would refrain from working it, and if they did, history would repeat itself, and the magnetic force of the Constitution would be sufficient to make it impossible for them to stand aside.
22. Sir H. Haig, replying to Seth Abdoola Haroon, said Government were not paying an allowance to him for propaganda work.
23. Mr. J. C. Banerjee asked: Why no roads had been named after say, Lord Sinha or Sir Brojendra Mitter, Sir Ali Immam or Sir Mahomed Shafi?
24. He said: "The occasion, owing to its taking place in the historic capital of the Marathas and with the presentation of the dress, was enough to thrill the hearts of all those who loved Maratha history and made its research their life-work."
25. The Convention had never been ratified by any considerable number of countries, "but we were returning to Geneva to do our utmost to see that every nation ratified it."

MISCELLANEOUS

G9a Shall—Future

To express simple futurity or mere expectation, use shall (should) **with the first person, both singular and plural, and** will (would) **with the second and third.**

I *shall* go	We *shall* go
You *will* go	You *will* go
He *will* go	They *will* go

G9b Shall—Determination

To express determination or emphatic assurance use will (would) **with the first person, both singular and plural, and** shall (should) **with the second and third.**

I *will* go, I tell you.	We *will* not wait.
You *shall* obey me.	You *shall* not have it.
He *shall* be made to pay.	They *shall* apologise.

G9c Each Other

Each other **is used when two persons or things are concerned.**

Example: The two men struck each other.

G9d One Another

One another **is used when more than two persons are concerned.**

Example: They all loved one another.

G9e Some, any

In questions usually, and in negations always, any **is used in place of** some **when it means a certain quantity of.**

Have you any money?

Examples:

Have you any money?

We have never received any letters from them.

(**N.B.**—Any **is used in statements with the meaning** any one you like.)

G9f Comparison

Care should be taken in making comparisons to see that the verb is consistent in both halves of the sentence.

Wrong: This year's entries *are* far more representative of the military talent in the country than the Durand Football tournament is ever likely *to have.*

Right: This year's entries *are* far more representative of the military talent in the country than those of the Durand Football tournament are ever likely *to be.*

GRAMMATICAL TERMS

Noun

A noun is a name. It may be PROPER (*John Smith*), or COMMON. Common nouns may be CONCRETE (*man*, *home*), or ABSTRACT (*love*, *injustice*). A noun applied to a group is said to be COLLECTIVE (*army*, *committee*). The uses of a noun are: to serve as the subject of a verb, to serve as the object of a verb or preposition, to be in APPOSITION with another noun (*the play*, "*Hamlet*,"), to indicate possession (*Government's orders*), and, less frequently, to serve as an adjective (*Belfast riot*) or *adverb* (*they went home*).

Pronoun

A pronoun is a word which takes the place of a noun. It may be PERSONAL (*I*, *thou*, *you*, *he*, *she*, *it*, *we*, *they*), RELATIVE (*who*, *which*, *what*, *that*, *as*, and compounds *whoever*, *whichsoever*, etc.), INTERROGATIVE (*who*, *which*, *what*), DEMONSTRATIVE (*this*, *that*, *these*, *those*), or INDEFINITE (*some*, *any*, *one*, *each*, *either*, *neither*, *none*, *few*, *all*, *both*, etc.). Certain pronouns are also used as adjectives, notably the POSSESSIVES (*my*, *his*, *their*, etc.), and the relative or interrogative *which* and *what.* The addition of *self* to a personal pronoun forms a REFLEXIVE PRONOUN (*myself*, *yourself*). A noun for which the pronoun stands is called the ANTECEDENT.

The uses of pronouns are in general the same as those of nouns. In addition, relatives serve as connectives (the man *who* spoke), interrogatives ask questions (*what* man?) and demonstratives point out (*that* man).

Verb

A verb is a word or word-group which makes an assertion about the subject. It may express either action or mere existence. It may be TRANSITIVE (requiring a receiver of the act: he *shot* his friend; his friend was *shot*) or INTRANSITIVE (not requiring a receiver of the act: I *walk*). Its meaning is dependent upon its voice, mood and tense. Voice shows the relationship between the subject and the assertion made by the verb. The ACTIVE VOICE shows the subject as actor; the PASSIVE VOICE, as acted upon. (A transitive may be active or passive, but an intransitive verb has no voice.) Mood indicates the manner of predicating an action, whether as assertion, condition, command, etc. There are three moods in English. The INDICATIVE MOOD affirms or denies (He *went.* He *did not go*). The SUBJUNCTIVE expresses condition or wish. (*If* he *went* he would get the money. Would that I *had* the money!) The IMPERATIVE expresses command or exhortation. (*Go! Let* us pray.) The tenses are the PRESENT TENSE, the PAST TENSE, the FUTURE TENSE (employing the auxiliaries *shall* and *will*), the PERFECT (employing *have*), the PAST PERFECT (employing *had*), and the FUTURE PERFECT (employing *shall have* and *will have*).

Adjective

An adjective is a word used to modify a noun or pronoun.

Adverb

An adverb is a word used to modify a verb, an adjective, or another adverb (He worked *hard*; *usually* hard working; *very* badly), or, more rarely, a verbal noun (Walking *fast* is good for the health) or a preposition (The ship drifted *almost* upon the breakers).

Preposition

A preposition is a connective *placed before* a substantive (called its object) in order to subordinate the substantive to some other word in the sentence (He ran *towards* the enemy *without* fear).

Conjunction

A conjunction is a word to *join together* words, phrases, clauses, or sentences. A CO-ORDINATE CONJUNCTION connects elements of equal rank. CORRELATIVE CONJUNCTIONS are conjunctions used in pairs. A SUBORDINATE CONJUNCTION is one that connects elements unequal in rank. When a conjunction, in addition to its function as a connective, indicates a relation of time, place, or case, it is often called a CONJUNCTIVE ADVERB or RELATIVE ADVERB.

Interjection

An interjection is a word *thrown into* speech to express emotion. It has no grammatical connection with other words. (*Oh*, is that it? *Well*, I'll do it. *Hark!*)

Absolute Expression

An expression (usually composed of a noun and a participle, perhaps with modifiers) which, though not formally and grammatically joined, is in thought related to the remainder of the sentence. (*The relief party having arrived*, we went home. *This disposed of*, the council proceeded to other matters. *Defeated*, he was not dismayed.)

Antecedent

A noun to which a pronoun or participle refers. Literally, *antecedent* means *that which goes before.*

Auxiliary

Be, *have*, *do*, *shall*, *will*, *ought*, *may*, *can*, *must*, *might*, *could*, *would*, *should*, etc., when used with participles and infinitives of other verbs, are called auxiliary verbs.

Case

The relation of a substantive to other words in the sentence as shown by inflectional form or position. A noun or pronoun which denotes possession is in the possessive case. (*Mr. Gandhi's speech; my belief.*)

Clause

A portion of a sentence which contains a subject and a verb, perhaps with modifiers. The following sentence contains one dependent (subordinate) and

The very old man.

one independent (principal) clause: *When the storm ceased, the grave was a ruin.*

Gerund

A verbal in ing used as a noun. (I do not object to your *telling*. His *having deserted* us makes little difference.)

Infinitive

A verbal ordinarily introduced by *to* and used as a noun. (*To err* is human.)

Modify

To be grammatically dependent upon and to limit or alter the quality of. In the expression "The very old man," *the* and *old* modifies man, and *very* modifies *old*.

Participle

A verbal used as an adjective, or as an adjective with adverbial qualities. In the sentence "M, being the oldest, is also the best liked," *being oldest* refers exclusively, or almost exclusively, to the subject and is therefore adjectival. In such sentences as *He fell back exhausted* and *Running down the street, I collided with a baby carriage*, the participle refers in part to the verb and is therefore adverbial as well as adjectival.

Phrase

A group of words forming a subordinate part of a sentence and not containing a subject and its verb. Examples: *With a whistle and a roar* the train arrived (prepositional phrase). *Bowing his head*, the prisoner listened to the verdict of the jury (participial phrase). In a loose, untechnical sense *phrase* may refer to any short group of words, even if the group includes a subject and its verb.

Predicate

The word or word-group in a sentence which makes an assertion about the subject. It consists of a finite verb with or without objects or modifiers.

Predicate Adjective

An adjective in the predicate, usually linked with the subject by some form of the verb *to be* (*is*, *was*, *were*, etc.). (John is *lazy*. The soldiers were very *eager*.)

Predicate Noun

A noun linked with the subject by some form of the verb to be. (John is *half back*. They were our *neighbours*.)

Sentence

A sentence is a group of words containing (1) a subject (with or without modifiers) and not grammatically dependent on any words outside of itself: or (2) two or more such expressions related in thought. Sentences of type 1

The dog barks and the thug runs.

are simple or complex; sentences of type 2 are compound. A SIMPLE SENTENCE contains one independent clause (*The dog barks angrily*).

A COMPLEX SENTENCE contains one independent clause and one or more subordinate clauses (*The dog barks when the thief appears*). A COMPOUND SENTENCE contains two or more independent clauses (*The dog barks, and the thief runs*).

Substantive

A noun or a word standing in place of a noun. (The *king* summoned *Parliament*. The *bravest* are the *tenderest*. *She* was inconsolable.) A SUBSTANTIVE PHRASE is a phrase used as a noun. (*From Dan to Beersheba* is a term for the whole of Israel.) A SUBSTANTIVE CLAUSE is a clause used as a noun. (*That he owed the money* is certain.)

WORDS

MEANINGS

As a general introduction to the study of words there could be nothing better, I think, than the principles laid down by Fowler in *The King's English*.

> "Any one," he writes, "who wishes to become a good writer should endeavour, before he allows himself to be tempted by the more showy qualities, to be direct, simple, brief, vigorous, and lucid.
>
> "This general principle may be translated into practical rules in the domain of vocabulary as follows:—
>
> (*a*) Prefer the familiar word to the far-fetched.
> (*b*) Prefer the concrete word to the abstract.
> (*c*) Prefer the single word to the circumlocution.
> (*d*) Prefer the short word to the long.
> (*e*) Prefer the Saxon word to the Romance."

For the student the most important of these rules, after accuracy, is rule (*d*). The short word, besides being of Saxon origin, is also the most familiar, the most concrete, the most direct, and the least likely to lead either writer or reader astray. In fact the short word is the key to both accuracy and interest. Most of the 'indefensibles' given in W1c are Romance and therefore long words; so are the 'long variations' in W3c. But before the novice starts thinking about style he must make sure that he has mastered meanings.

W1a Inadequate

The more specific **the words you employ the clearer you will make the picture you wish to draw, the more vivid the idea you wish to convey.**

As Flaubert, the French novelist, said:

> *Whatever one wishes to say, there is only one word to express it, only one verb to give it life, only one adjective to qualify it. Search, then, till that noun, that verb, that adjective are discovered; never be content with "very nearly"; never have recourse to tricks, however happy, or to buffooneries of language, to avoid a difficulty. This is the way to become original.*

I have already shown, in G9e, how reported speech can be made more forcible by the use of the exact reporting verb. The value of such a choice is not confined to reporting verbs alone, *e.g.*,

Noun: Instead of *home*—*house, abode, residence, domicile, dwelling, hearth.*

Adjective: Instead of *nice*—*pleasant, tasty, sweet,* etc.

Other Verbs: Instead of *walk*—*stride, stagger, swagger, saunter, ramble,* etc. Instead of *took place*—a race *was run*, a wedding *was celebrated*, etc.

What the 'one word' is will depend entirely on the context. Such synonyms cannot be learnt from a list by heart; at any rate few people have the time or patience to do so. The best way of acquiring an extensive vocabulary is by constant reference to a good dictionary and books like Roget's *Thesaurus* or Pitman's *Synonyms and Antonyms.*

W1b Inexact

Make sure that the word you use expresses the exact shade of meaning you wish to convey.

The danger in using a dictionary or a book of synonyms and antonyms is that you may choose a synonym which has a slightly different shade of meaning. For example, while *sailor* is a specific term under the general class *man*, and may be used to advantage to convey a clearer picture, *mankind* is a synonym which may be used only in certain contexts. In the following example it sounds, and is, ridiculous:—

Industry in many parts has been paralysed, mankind and cattle undergoing untold sufferings.

Less obvious, perhaps, but not less objectionable, are the following:—

over and above	*for*	more than
administered	,,	dealt
affect	,,	effect
aggravate	,,	irritate
allude	,,	refer
audience	,,	spectators
avocation	*for*	vocation
balance	,,	remainder
banquet	,,	dinner
beside	,,	besides
claim	,,	assert
conscious	,,	aware
couple	,,	two
date back to	,,	date from
endorse	,,	approve
infinite	,,	great, vast
in our midst	,,	among us
past two years	,,	last two years
materially	,,	largely
notice	,,	observe
onto	,,	on or upon
partially	,,	partly
perform	,,	play
practically	,,	virtually
raise	,,	rear
quite	,,	very
standpoint	,,	point of view
transpire	,,	occur
universal	,,	general
witness	,,	see
would seem	,,	seem

W1c Indefensible

Never use a word of whose meaning you are not absolutely sure without looking up a dictionary first.

While mistakes under (*a*) *and* (*b*) *may be and often are due to carelessness or haste, and might possibly be defended or excused on these grounds, mistakes under this head are indefensible. They can be due only to downright ignorance of the English vocabulary. The difficulty is that the ignorant writer usually feels quite certain that what he has written is correct; if he does not even feel the need for recourse to a dictionary. For such writers there is little hope unless they can find a good teacher to correct their work. Following is a number of examples containing 'indefensibles' which may be seen every day in newspapers in India. The*

A motor-boat turned machine guns on the whale.

correct word is given in brackets and italicised.

Of his outstanding ability there is no misunderstanding (*question*).

He contemplated (*believed*) that a league of tea-producing nations would solve all problems.

This naturally leads to many disadvantages (*difficulties*).

He thought Mr. G. could have avoided (*prevented*) great harm being done to the country.

He commended (*recommended*) that the House should pass the Bill.

A motor-boat aimed (*turned*) machine guns at (*on*) the whale.

Turkish sentries fired on an Italian fishing boat, killing one crew (*one of the crew*).

Mr. Mazumdar's pictures, dealing mostly in (*with*) Vaishnav themes, were very much appreciated.

He demanded to know how the news had been allowed to leak (*leak out*) to the general public.

He extricated (*rescued*) his friend from the blazing car.

The bus-driver was rescued by a colleague (*another bus-driver*).

The signature (*signing*) of the agreement will enable Lancashire to resume export.

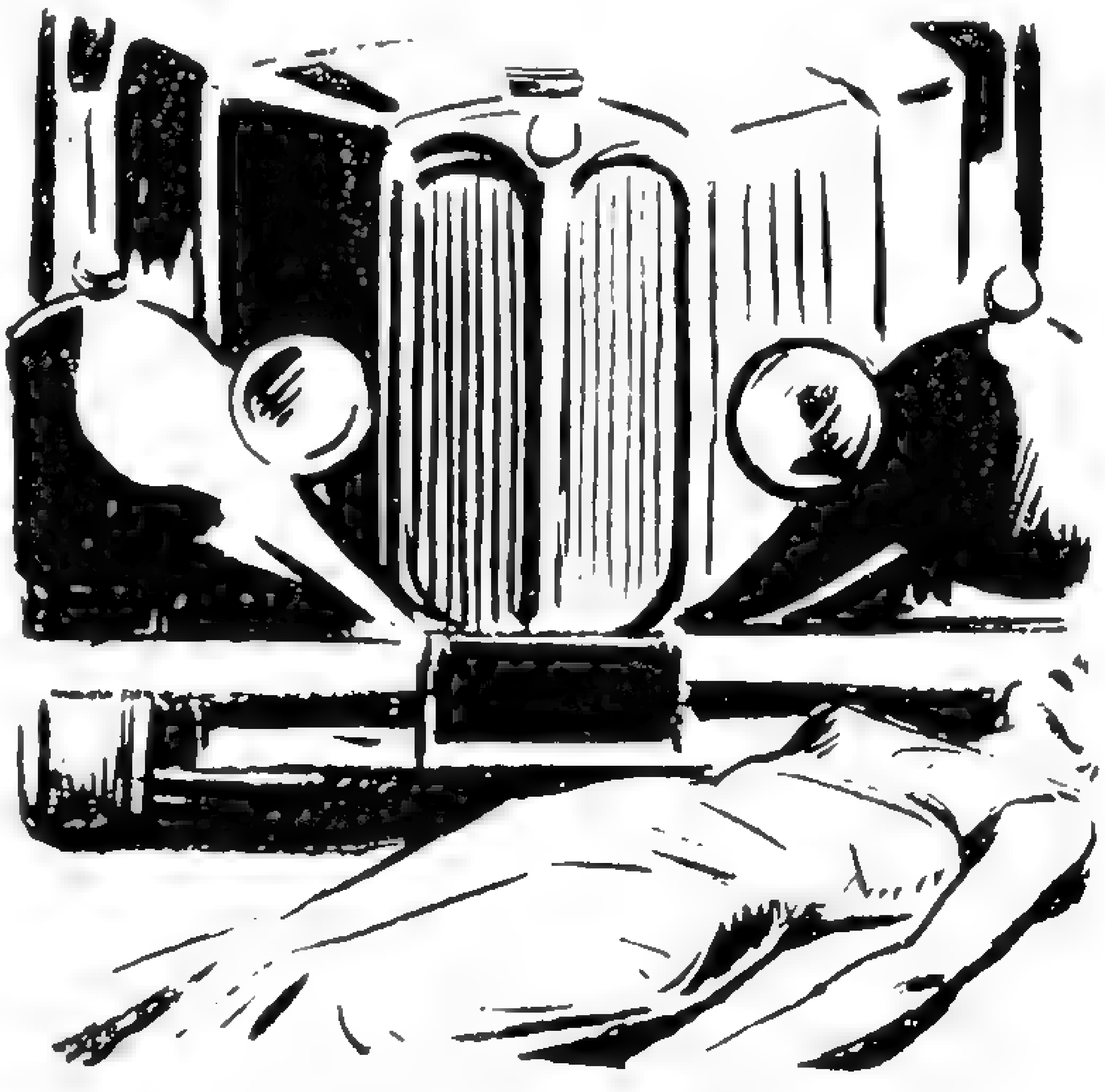
The House dissembled (*dispersed*) at 5 p.m.

This practice would involve loss to Government but would facilitate (*help*) the industry.

The death has taken place (*occurred*) of Mr. X.

EXERCISE W1

1. Bai Sajjan was going along Prem Derwaja road when she was knocked down by a motor lorry.
2. The elections occur on July 10.
3. The agent agrees that there has been a decline in the trade but does not see the need for an adequate reduction in freight.
4. The acceptance of the principle of Federation depends entirely on the fact whether the report incorporates the conditions on which the Princes are prepared to federate.
5. The King has permitted that the crown of the Kings of Kandy must also be restored to Ceylon.
6. Germany's creditors will require more than an assurance that German currency had not been filtered away by her internal policies.



She was knocked down by a lorry.

7. What shame would be ours if we, who found our England great and free, were to hand it on to those who came after us poor, diminished and abject to the dictates of a foreign foe.
8. Up to Sunday afternoon 271 delegates had arrived, the highest contingent being from Behar.
9. The Chief Minister formally inaugurated this evening the Siruvani Water Works, which have been carried out to supply water to Coimbatore.
10. Belgian coalowners have agreed not to cut the miner's wages. Consequently the strike called for Monday will not occur.
11. The river Padma is in high flood, almost unforeseen within living memory.
12. Cholera is on the decrease in Jalgaon twon, though one death took place.
13. The notice stated that the workers had been wrongly impressed that a cut of 15 per cent. was to be effected in their wages.
14. Doubt exists as to Government's possibility to restore peace and order.
15. He said that he would never visit such an unreligious place again.
16. I trust that Government will not miss to take full advantage of this offer for road development.
17. The topmast was lost and three crew were injured.
18. The dacoits apparently found the long imposing Punjabi turban easy to rob.
19. The Rao Bahadur pointed out that in these days religion had become a curse, it was stampeding their progress in every branch.
20. Out of the total cost, Government have already accepted to grant a loan of Rs. 3,00,000.
21. The ardous labours of the Committee were alluded to in the King's Speech.
22. Malaria constitutes 25 to 30 per cent. of the total mortality in India.
23. He referred to a historical fact which had happened 177 years ago.
24. The coastal trade also showed an all round advantage, ranging from 8.8 per cent. in cargo clearances to 6.3 per cent. in ballast departures.
25. As it was disappearing into its hole the man, with his face doubled up with great agony, pulled it out and killed it.
26. Apparently the date by which Sir Phiroze Sethna was to be intimated has passed.
27. An amusing illustration of the whirl of speculation which is proceeding occurred yesterday.
28. For the relief of the sufferers the trade department has set apart 5 per cent. of the pay. This step will be emulated by other departments.
29. Thirty students arrived in Lahore . . . The troupe is leaving Lahore to-day.

IDIOMS

W2 Make sure that all the idioms you are in the habit of using are correct. Mistakes under this head usually fall under one or other of the following classes:—

W2a Wrong Preposition

Wrong	*Right*
meet success	meet *with* success
stand *from* a constituency	stand *for* a constituency
professor *in* X University	professor *at* X University
under the charge of stealing	*on* a charge of stealing
village Jalalpur	village *of* Jalalpur

W2a Wrong Preposition—*continued*

Wrong	*Right*
houses blown *off*	houses blown *down*
dispose off	dispose *of*
in behalf of	*on* behalf of
intimate . . . . *of*	intimate . . . . *to*
inform . . . . *to*	inform . . . . *of*

W2b Wrong Number

Wrong	*Right*
full circle of legal *experiences*	full circle of legal *experience*
mere *conjectures*	mere *conjecture*
in India's *interest*	in India's *interests*
of financial *interests*	of financial *interest*

W2c Wrong Article

Wrong	*Right*
as *a* result of	as *the* result of
to be of opinion that	to be of *the* opinion that
meet in *a* conference	meet in conference
express *a* wonder whether	express wonder whether
to afford opportunity	to afford *an* opportunity
it is *a* common ground that	it is common ground that

W2d To for -ing

Wrong	*Right*
contemplate *to decline*	contemplate *declining*
with a view to *defeat*	with a view to *defeating*
persisted *to do so*	persisted *in doing so*
possibility of some of them *to faint*	possibility of some of them *fainting*
look forward to *serve*	looking forward *to serving*
necessity *to repair*	necessity *of repairing*

W2e Wrong Word

Wrong	*Right*
asked as to what	*questioned* as to what
under no illusions	*have* no illusions
boat was *drowned*	boat was *sunk*
take a decision	*make*, *reach* or *arrive at* a decision
pass orders	*give* orders, *give judgment*
dash against a tree	*hit* a tree
remove (a sick person) to hospital	*take*, etc.
received a broken leg	his leg was broken, or, he had his leg broken

W2f Wrong Order

Wrong	*Right*
district Ratnagiri	Ratnagiri district

W2g Transitive, Intransitive

Wrong: He assured that he would continue to take a keen interest in the welfare of the Homes.

Right: He assured *those present* that he would continue to take a keen interest in the welfare of the Homes.

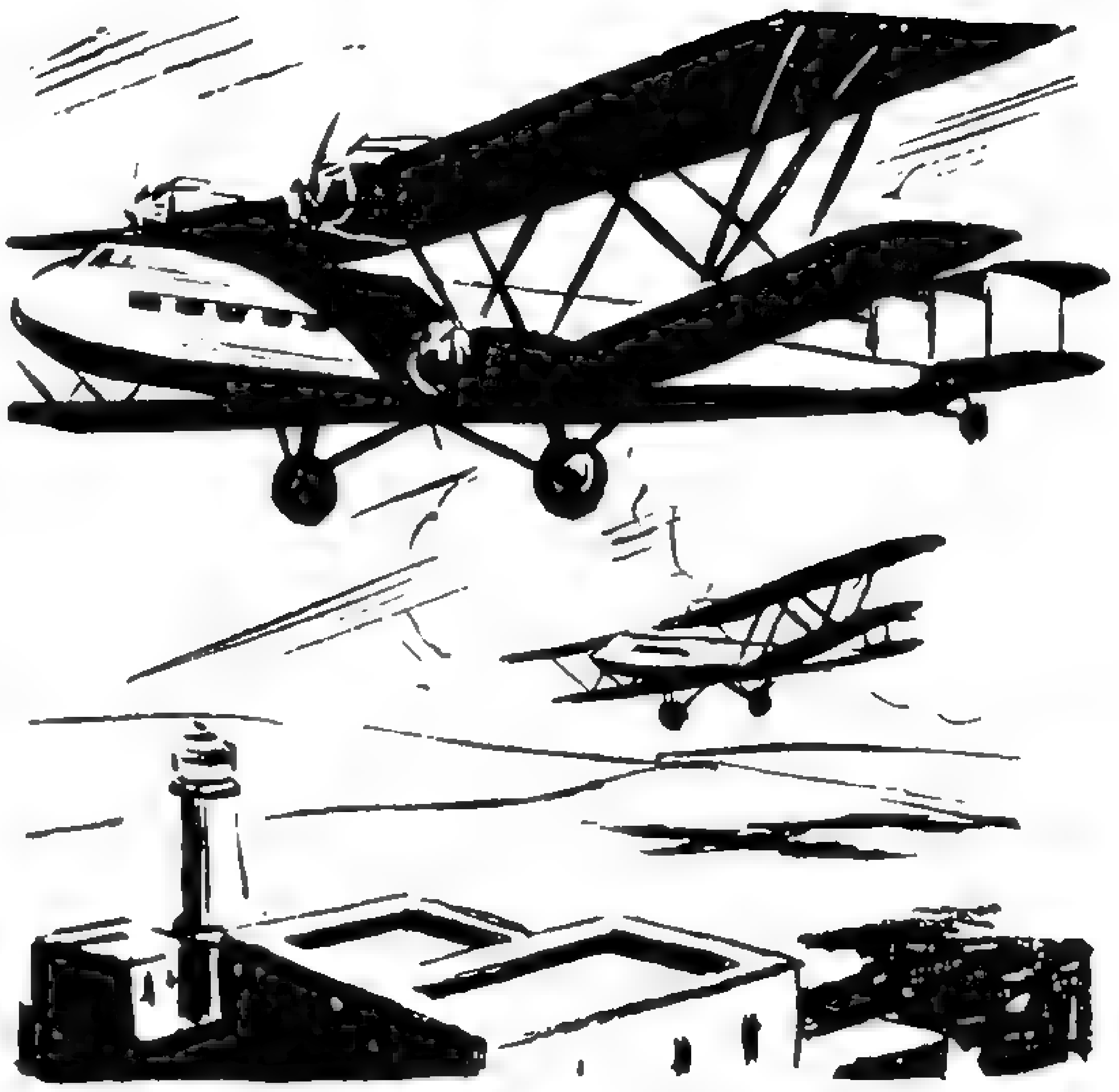
(*Note: Assure is a transitive verb, usually taking a direct object and a complement.*)

EXERCISE W2

Correct or improve the following:

1. He sustained two large wounds on the head, necessitating the doctor who attended to his wounds to make seven stitches.
2. Shri G. M. said there was no use of their relying on the words of the Congress.
3. The Committee felt that it would be a pity if no avail were taken of the work already begun.
4. They found a 14th century fort which had changed many hands.
5. They should also exert to save the lives of other animals slaughtered either for their flesh, hides or bones.
6. They prostrated or squatted in the scorching sun for several hours.
7. The members gave a tea party to Sir S. P. to congratulate him on his being conferred a knighthood.
8. The middle classes in Germany find starvation staring them in their faces.
9. Gokhale started his life as a teacher of youth.
10. So far as it is known, no further arrests have been made.
11. Three workmen fell down from the cage and were killed.
12. If anyone scoffed their loyalty they would instantly down tools.
13. He proceeded to discuss about the work to be done in the country.
14. He is charged with criminal breach of trust in regard of certain sums of money received by him.
15. Gambling was being carried on a large scale in these dens.
16. In effect these representatives will constitute into a permanent Council of Ministers.
17. Immense enthusiasm was evinced in the plebiscite.
18. A few days later it is taken to the bazaar, where it is easily disposed off.
19. The situation to-day was very different to that of nine years ago.
20. He charged Government with stirring trouble among the tribes.
21. He regretted that tests like these disabled many honest patriots to work through the Congress.
22. The authorities have issued an order prohibiting General O'Duffy entering Northern Ireland.
23. Twenty candidates are contesting for all the Muslim seats.
24. He claimed that his resolution had the unanimous support from all interests.
25. The profit accruing of the mills is not very satisfactory.
26. Mr. A. R. died on Monday from diabetes.
27. The Magistrate has issued an order warning the public from spreading false rumours.
28. It certainly did not connote acquiescence to a scheme of things wholly unacceptable.
29. The difficulties are largely Germany's own making.
30. The mob broke into the enclosure and pelted stones at the spectators.
31. It is understood that the Premier intimated the King that he was compelled to resign.
32. He tore the note on the spot as he did not attach any importance to it.
33. The signatories shall furnish the Conference a list of orders within a month of their receipt.

34. The country, since the discovery of a rising, has been under a state of alarm.
35. Mr. S. K. had a miraculous escape when the motor car in which he was driving turned down on its side.
36. The chief officer corroborated this evidence with regard to the delay of launching lifeboats.
37. Labour holds that armament firms are a corrupting influence to Government officials the world over.
38. The car took too wide a turn and injured a woman on her feet.
39. The excitement in Dhulia district is reaching at its height.
40. Two "Hannibal" aircrafts will arrive next week.
41. For imparting instructions in Hindi another school had also been opened.
42. The petitioner held the marriage was prejudicial in his daughter's interest.
43. They were bent on humiliating him in the eye of the public.
44. Six hundred heads of cattle were shot dead in Oklahoma City.
45. She would certainly bestow sympathetic attention, she said, to any action in that regard.
46. Mr. S. said that it was incumbent on the Corporation to take an initiative.
47. Mr. M. made a great play with Mr. Lloyd George's *War Memoirs*.
48. Mr. G. has, however, no desire of embarking upon any programme of civil resistance at present.
49. Sir Mirza assured the deputationists that Government had no objection to hand over control.
50. I have no objection to forward a copy of these questions.
51. Salvation army bands have been forbidden from playing in the streets of Germany.
52. The harijans are experiencing innumerable difficulties to obtain water even for drinking purposes.



Two "Hannibal Aircraft" will arrive next week.

53. The workers had a constitutional right of going on strike.
54. There is no need for giving details of the reasons for rejection.
55. The Reich Chamber of Culture has forbidden him from writing to any German Paper.
56. The Company employees immediately set about to clear the debris.
57. Patriotic opinion throughout the country will have no hesitation to reject it.
58. If they persisted to do so they would be liable for prosecution.
59. The movement aimed to improve the health and physique of the younger generation.
60. The sugar industry approached Government with a request for increasing the duty on sugar.
61. At present molasses fetch no value to the factories.
62. He will pursue the reorganisation of all industries, let alone spinning.
63. The chances of a compromise on that basis appear to be very difficult.
64. Out of 253 voters registered, 230 turned to the poll.
65. Every one of the decisions was adopted except the most important

one, on which Mr. Gandhi, stakes his entire philosophy.

66. If the amendment were adopted, warned Sir J. Bhore, warned the House Government would have to drop the Bill.

67. There has been no transaction for two days due to certain differences between merchants and brokers.

68. The weavers of the Ahmedabad Spinning Mills went on strike due to an alleged grievance about the bonus.

69. That the boy is father to the man may be a trite phrase, but because a thing is obvious and fundamental is no reason why it should be ignored.

TOO LONG

With regard to the length of words Fowler says (in his *Modern English Usage*):—

> 'The better the writer, the shorter his words' would be a statement needing many exceptions for individual persons and particular subjects; but for all that it would, and especially about English writers, be broadly true. Those who run to long words are mainly unskilled and tasteless; they confuse pomposity with dignity, flaccidity with ease, and bulk with force.

W3a Formal Words

Always use the simplest and shortest word available, that is, the word you would normally use in your thoughts or conversation. (But see W6.)

Examples of 'thought' words commonly but unnecessarily translated into 'formal' words are:

Formal	*Thought*
accommodation	room
cease	stop
close	shut
commence	start
complete	finish
conceal	hide
don	put on
endeavour	try
evince	show
extend	give
imbibe	drink
obtain	get
peruse	read
proceed	go
sufficient	enough
purchase	buy
remark	say
remove	take away
summon	send for
sustain	suffer
valiant	brave
vessel	ship
angle	fish
assist	help
category	class
college	school
comprise	include
deem	think
description	kind, sort
reside	live
aggregate	total
conflagration	fire
participate	take part
retire	go to bed
calculate	think, expect
construction	building
remains	body

W3b Vogue Words

Some long words are commonly used, often in a wrong sense, purely because they are 'in the fashion.' Avoid them wherever they can be replaced by a shorter or a more exact word. Such words are:—

mentality	*for*	mind, mood, nerve
meticulous	,,	exact, strict, detailed
percentage	,,	part
proportion	,,	part
proposition	,,	opponent, job, trade
protagonist	,,	leader, champion

W3c Long Variations

Many words are needlessly lengthened owing to oversight (the writer not knowing, or having forgotten, that a shorter form exists), to caprice (in an effort to be dignified), or to confusion (not knowing that the longer form has a different meaning). Avoid them.

Such words are:—

administrate	*for*	administer
cultivatable	„	cultivable
experimentalise	„	experiment
extemporaneously	„	extempore
preventative	„	preventive
quieten	„	quiet
wastage	„	waste
advancement	„	advance
distinctive	„	distinct
reverential	„	reverent

W3d Abstract

Words describing concrete things or definite actions are usually shorter and more effective than vague, general, or abstract expressions.

Abstract: The present action of the health authorities demanding a stricter compliance with the rules is an indication of the vigilance of the health authorities in adopting preventive measures.

Better: By insisting that the rules be kept more strictly, the health authorities have shown their vigilance.

The following examples are quoted in the London *Times* style-book:—

Wordy: With regard to the discussion which took place at yesterday's meeting in reference to the position arising out of the present situation the result, so far as the practical point of view is concerned, was of a purely negative character.

Better: Nothing came of yesterday's discussion.

Wordy: As far as the overwhelming majority of guests is concerned it is anticipated that the question of transport will be solved by the adoption of the motor-omnibus.

Better: Most of the guests are expected to travel by motor-omnibus.

The following examples are given by Fowler (in *The King's English*) to show that abstract expression and the excessive use of nouns are almost the same thing. The cure, he says, lies therefore in the clearing away of 'noun rubbish':—

Abstract: The general poverty of explanation as to the diction of particular phrases seemed to point in the same direction.

Concrete: It was perhaps owing to this also that the diction of particular phrases was often so badly explained.

Abstract: An elementary condition of a sound discussion is a frank recognition of the gulf severing two sets of facts.

Concrete: There can be no sound discussion where the gulf separating two sets of facts is not frankly recognised.

Abstract: The signs of the times point to the necessity of the modification of the system of administration.

Concrete: It is becoming clear that the administrative system must be modified.

EXERCISE W3

Correct or improve the following:—

1. One more beacon on the Jodhpur route would remain a desideratum.
2. The financial position of the Board is in a very satisfactory state.
3. Mr. B. expressed his inability to state precisely the time by which a decision would be reached.
4. The Committee will resume at the end of September. [illegible] resume what?
5. It has therefore been laid down that any outsider found instigating a cultivator not to pay the customary dues, that person shall be liable to expulsion from the territory.
6. Before trying the experiment of compulsory attendance, a definite building programme should be undertaken, compulsory attendance should be tried and every district board should be compelled to provide for the training of teachers.
7. Speeches were delivered protesting against the growing fashions of Indian women.
8. The culprits in the former theft bored a hole through the wall. The other theft was similar, and is a strange coincidence.
9. The economics of a country is greatly conditional, apart from the limitations imposed by its natural resources, by the genius of its people.
10. The number of students who are receiving education at these institutions number 2,400 and measures are in hand to double the figure.
11. An important step towards appeasing the British-Dutch racial prejudice has been taken by the amalgamation of the two parties.
12. Cholera epidemics are among the most important causes responsible for swelling mortality returns in India.
13. Twenty planes in the handicap race are expected to land at Karachi. Special arrangements for refuelling are taking place.
14. The authorities have now directed their efforts to prevent the water supply from any contamination.

TOO MANY

General wordiness is due to several causes, chief of which perhaps is the notion, not uncommon among young writers, that the use of many words where one will do as well shows a superior grasp on the language. Actually it betrays just the opposite.

W4a Circumlocution

Avoid circumlocutions like according to, as to, with reference to, regarding, etc.

Long: According to doctors he is said to be very weak (10 words).
Better: Doctors say he is very weak (6 words).

The following are further examples of stock phrases that lend themselves to circumlocution and periphrasis:—

Wordy

to the value of
the property of
in the course of erection
the case for the prosecution was
for the defence it was submitted that
the police evidence was to the effect that
opened at the hands of
as compared with
as far as so-and-so is concerned
a proportion of
a large proportion of
the majority of
in many cases
with a view to investigating
by the recipient of
in connection with
with reference to

Say

worth, valued at
belonging to
being built
the prosecution case was, the prosecution alleged
the defence held, submitted, argued that
the police, said, alleged
opened by
than
to, for
some
many
most (of)
often
to investigate
receive
about

W4(b) Tautologous

A common form of wordiness is the unnecessary repetition of an idea in different words.

Note the following expressions, in each one of which one word at least (italicised) is redundant:

return *back*
repeat *again*
biography *of his life*
good benefits
important essentials
combined *together*
utter absence of
absolutely annihilated
still continue to
necessary requisite
total effect
distance *away* from
very explicitly
very rapidly
flee *away*
a *definite* decision
weather *conditions*
dead body
over-flooded
first started
may possibly

W4c Superfluous

Wordiness may be avoided by striking out words or phrases which are self-evident and may therefore safely be left to the reader's good sense.

Example:

Lady Brabourne visited the Centre . . . After inspecting the Centre and chatting with some of the children she left *by car.*

W4d Illogical

Avoid overlapping or duplication of ideas, illogical statements, and hazy expressions that cannot bear analysis.

Examples:

None *more than* Lord Willingdon has a *deeper-rooted* faith in the future greatness of this country.

This resolution *was moved and carried* by a majority of 21 votes to 14.

There is no doubt that *terrorism will witness a considerable abatement* if not total abolition before long.

Meanwhile, the presumption was that sufficient precautions had been taken to avoid the *situation that had occurred.*

Dr. D. R. pointed out that the *main cause* for the spread of disease *was due* to the defective water supply.

The reason the mills did not open was *because* the men were on strike.

EXERCISE W4

1. When the French Foreign Minister arrives in London on July 8 he will discuss with Sir John Simon important political questions directed to the general European problems, including the prospect of the Disarmament Conference and questions relating to regional pacts.

It appeared that, with a view to propitiating the deity, a man played with balls of fire placed on a stick.

2. She declared that she had left her father's house of her own accord with a view to getting married to S.
3. Mr. R. came to Delhi two days ago with a view to officially helping the Parliamentary Board secretariat.
4 Their ostensible object seems to be to narrow the gulf between the Liberal party and the Congress.
5. A case in which stringent strictures were passed against the excise staff has just concluded.
6. Both next Thursday and Friday are holidays, and Saturday may also probably be declared a day off.
7. It appears that, with a view to propitiating the deity, a man played with balls of fire placed on a stick.
8. While the police were this engaged, the alleged gamblers successfully removed the bars from the rear window.
9. The situation all down the coast is entirely critical.
10. He reviews several questions that will come before the legislature. As several new men will probably be successful in the elections, he says, they will not be so well qualified as their outgoing predecessors to critixcise, help and guide the administration in regard to the main (current) problems of the day.
11. The signatories to the report agree that it is unsafe to draw (too) definate conclusions as to the effect of the preferences.
12. The Bill will not be introduced in the forthcoming session either, but may probably be reserved for the Simla session next Autumn.
13. Government believed that they had struck a balance between undue (excessive) panic and apathy.
14. A large number of aviation enthusiasts will be proceeding from thence to Allahabad to witness the competitors pass through that city.
15. Silver received at the Treasury amounted to 90,969,584 ounces, which is (comparatively) a little more than was expected.
16. Sir C. P. R. who presided, paid a tribute to the Maharaja's simplicity of life and plain living.
17. The only (interesting) revelation was that Herr Hitler stated that lightning action had been necessary.
18. She did much to establish the establishment of the laboratory in Warsaw.
19. For a city like Bombay four police stations are too inadequate.
20. A certificate of merit, awarded by the Chief Scout for India to Mr. R. H. for meritorious service, was 'presented to the recipient by M.'

REPEATED

Repetition of sounds, words and phrases is an ever-present danger in hurried composition. The danger is two-fold: (1) the repetition may escape the writer and jar on the reader; (2) in seeking to avoid repetition the writer may be tempted to fall back on such faulty, inexact or roundabout "equivalents" (see W1b and W3a-c) that the avoidance jars even more on the reader than the repetition would have done.

Slips of the former kind are mostly inadvertent, and the remedy is simple—revise.

W5a Revise

Read what you have written before allowing anyone else to read it.

W5b Words

Recurring words may be avoided by the use of pronouns, or by re-arrangement and condensation of the sentence. In using pronouns care should be taken that the reference is clear.

Weak: Indications are increasing that industries have not only turned the corner, but are steadily *on the increase.*

Better: Indications are increasing that industries have not only turned the corner, but are steadily gaining ground.

Weak: Mr. K., on behalf of the first *suspect*, opposed the application. He urged the discharge of the *suspect.* He said the police had had ample time to present their case against the *suspect.*

Better: Mr. K., on behalf of the first suspect, opposed the application and urged his discharge, saying that the police had had ample time to present their case against him.

W5c Expressions

Recurring expressions, e.g., several "*of* phrases," or two or more "*which* clauses," may likewise be avoided by splitting up or re-arranging the sentence.

Faulty avoidance presents a more difficult problem involving nothing less than a complete knowledge of the rules summarised in this chapter. In general, however, it may be said:

W5d Permissible

It is better to repeat a good word than use a bad one to avoid a repetition.

A word must on no account, however, be repeated when it is used in two different senses, or as part of two different idioms.

Examples:

There is a triple *bill* of *Bills* to be passed in the Assembly this session.

They *passed* their time at meetings *passing* resolutions.

W5e Effective

Repetition is not merely permissible but obligatory when the sentence gains thereby in force or clearness. The simplest and most natural way to emphasise an idea is to repeat it, even if the desired emphasis entails the repetition, not merely of a word but of an entire grammatical construction.

Weak: He recalled the pledges given when the South Africa Bill was before the House of Commons in 1908, and on later occasions that the House of Commons would have the fullest opportunity of discussing the question.

Better: He recalled the pledges given when the South Africa Bill was before the House of Commons in 1908 and on later occasions.

These pledges, he said, were that the House of Commons would have the fullest opportunity of discussing the question.

EXERCISE W5

Correct or improve the following:

1. The gold was spent by the receivers in public charities, the recipient of that from the Suvarna Tula was spent by its recipient in building a beautiful tank.
2. Hardly had the party entered the jungle when the shikari who was a few paces ahead noticed the beast ahead.
3. Mr. C., on landing at Baghdad, found that he would be held up at Baghdad for several weeks.
4. Great excitement has been caused here owing to the theft of 80 lbs. of dynamite from a store.
5. The shopkeepers have protested against this as this will mean a heavy loss to them.

SPECIALISMS

W6a Technical

In ordinary, non-specialised writing legal, medical and technical phraseology should, as far as possible, be avoided. Particularly objectionable is the use of words like the same, as aforesaid, as stated above, aforementioned, **etc. A moment's thought will always provide a satisfactory alternative.**

Taking things easy.

Wrong: Mr. G. criticised the budget, analysing the same to prove that it was not really a surplus budget.

Right: Mr. G. criticised the budget, analysing it to prove that it was not really a surplus budget.

W6b Colloquial

Avoid words and expressions used in speech but not in writing.

Examples:

Get it in the neck.
Have a down on someone.
Take things easy.

W6c Vulgar

Avoid words and expressions derived from country dialects or street slang, and, strictly speaking, not to be used either in speech or in writing:

Vulgar	*Correct*
all of a sudden	suddenly
took ill	became ill, fell ill

JOURNALESE

Here again, as with repetition, the danger is two-fold; to save time and to escape having to think, while yet keeping his writing "bright," the student is apt to fall back on *clichés*—trite words and hackneyed expressions; while in trying to avoid them he may, often does, fall still deeper in the mire of the pseudo-archaic, the pseudo-facetious, and the pseudo-elegant. Here again, therefore, one can only say that, while it is good to avoid a *cliché* if possible, it is better to let it stand if the only alternative that comes to mind is far-fetched, inappropriate, incongruous or "cheap." Yet another danger is the tendency to confuse *common* words with *trite* words. In the effort to be original the unskilled writer spurns the obvious word (usually the correct word) in favour of one less likely to be anticipated by the reader. Needless to say the effect of the unexpected is not always what the writer intended. In the words of Fowler (in *Modern English Usage*) "The obvious is better than the obvious avoidance of it."

W7a Common Words

Common words and their weaker (or misused) substitutes are:

eager (avid)
dubiety (doubt)
cryptic (obscure)
dual (double)
facile (easy)
adventuresome (adventurous)
forceful (forcible)
footing (assumption)
complicacy (complexity)
concept (conception)
clamant (flagrant, crying)
feasible (possible)
nomenclature (name)
devoid (empty)

W7b Trite Words

Really trite words and expressions which should be avoided are:

along these lines
chalk out a programme
last but not least
a goodly number
nipped in the bud
favour with a selection
conspicuous by his absence
point of view, viewpoint
position, situation
question, problem, factor
be made the recipient of
stands to reason
the irony of fate
the psychological moment
not wisely but too well
more sinned against than sinning

W7c Sobriquets

These are expressions which have been worked to death (and even beyond the grave) by journalists—and others. Such are:

The Bard of Avon (Shakespeare)
The Eternal City, etc. (Rome)
the dismal science (economics)
the leather (cricket-ball)
the pill (ball)
the senior service (navy)
the sport of kings (racing)
the staff of life (bread)
the weaker sex (women), etc.

MIXED

Sometimes incongruity of style results from sheer ignorance: the writer is not sufficiently master of the language to realise his mistake. More often it is the result of haste or carelessness and can be easily avoided by compliance with Rule W5a. For the mixing of metaphors, however, there is no excuse; this is a matter not of knowledge but of common sense.

W8a Mixed Metaphors

Mixed metaphors, similes, etc., though often amusing, are not in good style. Avoid conflicting mental images and sudden transitions from one figure of speech to another.

Absurd: Sir George stuck to his guns, when another man would have thrown up the sponge.

Either: Sir George stuck to his guns, when another man would have deserted them.

Or: Sir George went on fighting, when another man would have thrown up the sponge.

W8b Incongruous Style

Avoid using words and phrases and

grammatical forms not stylistically in keeping with their context.

Words like 'ere' and 'aught' (see 7d) are natural in poetry; they are unnatural as used, for example, in the description of a football match ("ere the whistle blew").

Among grammatical forms the subjunctive '*be*' (in "if he be," etc.) is perhaps the greatest offender. Modern English has almost discarded it, using '*is*' instead. In a sermon a sentence like "If your sins be as scarlet shall they be white as snow?" might escape notice. In a letter or essay a sentence like "If this be an index to the working of their minds they may yet prove good citizens" sounds merely pompous and archaic.

MISCELLANEOUS

Under this heading I have collected a number of common mistakes in idiom which could not logically be treated in other sections. Mistakes of this kind arise only from ignorance. The student should glance down the list, confining his attention to those words about the use of which he is uncertain.

Divide that between the two of you.

W9a Prepositions

Besides, Except:

Wrong: Except the five mills which had ceased production *the rest* had a full complement of workers.

Right: Except the five which had ceased production *all* the mills had a full complement of workers. (Fourteen in all.)

Other: The same kind of mistake often occurs with the use of *other.*

Wrong: Secunderabad may take first place among all the other cities and towns of India.

Right: Secunderabad may take first place among the cities and towns of India.

Among, Between:

Among is used with more than two persons or things.

Between may be used only with two persons or things.

Wrong: Between the natives there is a belief that, etc.

Wrong: Divide that among the two of you.

During, For:

During is used to express time when.

Example: Ugly incidents occurred during the week-end.

For is used to express how long.

Example: The tension lasted for a whole week.

At, About:

At is used with a fixed moment.

Example: At five o'clock, at the time he left work.

About indicates proximity to a certain time.

Expressions like *at about five o'clock, at about the time he left work*, are therefore wrong.

W9b Pronouns

Former, Latter:

Former and *latter* may not be used when one refers to a thing and the other to a person.

Wrong: A village music party, arranged by one Mr. S. S., was in progress, and the latter, giving the dancing boy a rupee, asked him to sing a song.

Asked him to sing a song.

Latter, The last:

Latter may be used only with reference to the second of two, not to the last of a list of more than two or to a single noun previously mentioned.

Few, A few:

The difference is that *few* emphasises the idea of scarcity, while *a few* is simply a synonym for *a small number.* Similarly with *little, a little; small chance, a small chance.*

Example: "There are few things he does not know." (*i.e.* he knows almost everything.)

"There are a few things he does not know." (Matter-of-fact statement, perhaps sarcastic.)

Wrong: "In the course of these discussions, it became clear that no solution acceptable to both Government and the authors of the Bill would be forthcoming; and the latter had to recognise that there was a small chance of any Bill being passed into law during the present session."

(To write *a small chance* is to say that despite difficulties there was, in the speaker's opinion, still a chance, while from the context it is obvious that he wished to make clear that there was very little chance of the Bill being passed.)

W9c Prepositional Phrases

Because of, owing to, on account of, **are used with verbs only;** due to **and** caused by **are used with nouns.**

Wrong: He failed, due to weak eyes.

Right: His failure was due to (caused by) weak eyes.

Wrong: Messrs. D. G. and N. S. have postponed their departure, the former due to indisposition and the latter to unavoidable circumstances.

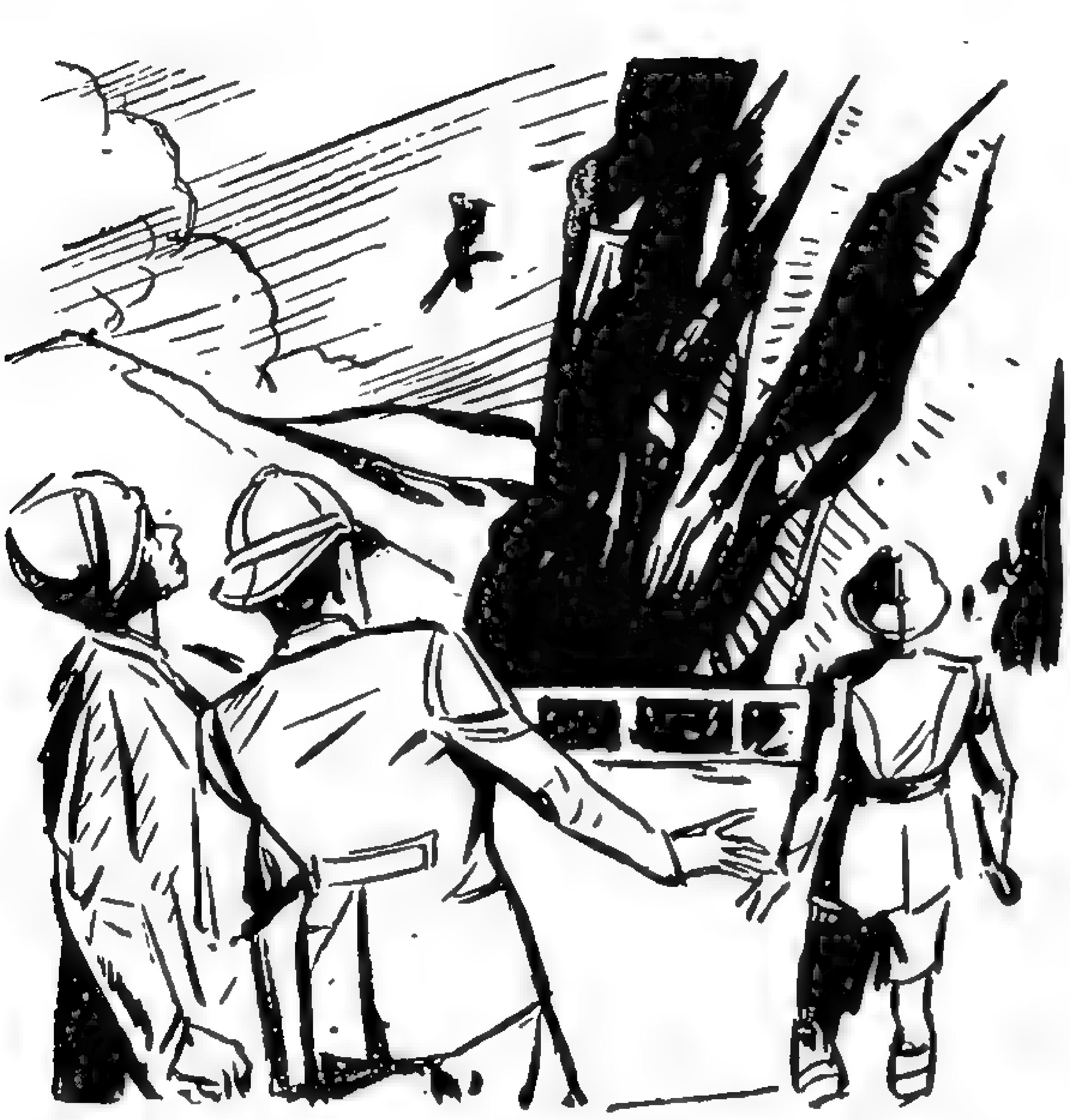
Right: Messrs. D. G. and N. S. have postponed their departure, the former on account of indisposition and the latter owing to unavoidable circumstances.

The following are some more idiomatic ways of expressing cause:

He lost his eye *in* (not *by*) an explosion.

He died *of* consumption.

This comes *from* your not doing what I told you.



Passers-by were shocked to see a man fall from the top of the rock.

The game was lost *through* his carelessness.

He is unable to come *on account of* ill-health.

Owing to the fall in prices, rents were going down.

He was sentenced *for* stealing.

He died *as the result of* injuries received in an accident.

W9d Conjunctions

While, When:

While is used, not *when*, to express *time during which*, and is almost always followed by the form *was coming*. (*See* V3a and b.)

Example: While he was coming, he lost his purse.

EXERCISE W10

(Miscellaneous)

Correct or improve the following:—

1. Passers-by on the foot of the castle were shocked to see a man fall from the top of the rock.
2. Such a change will bring the dollar and the franc into greater harmony with one another.
3. Except the Traders' Association, the rest were unanimously opposed to partial retrocession.
4. The other boy, who had been kidnapped some six months ago, was recovered from Huddah.
5. The husband of the woman is alleged to have murdered her in last June.
6. There was much irritation between the delegates at what they regarded as an attempt to muzzle the conference.
7. She is alleged to have committed suicide by setting fire to her clothes on Tuesday noon.
8. For several years fetes have become very common in Lahore.
9. He was sentenced on a charge of trespassing into a house with intent to commit an offence.
10. After the defeat of the Justice candidates in the elections domestic unhappiness in the ranks of the party has been in evidence.
11. When the procession reached in front of the dispensary it is alleged to have been attacked by Muslims.
12. The Council has adopted a resolution that the programme, which has already been approved, would be executed immediately.
13. Lord Lothian, discussing the relations between Asia and Europe, said the problem could only be solved if there is some mutual confidence among one another.
14. Students should be given a course of not less than 30 lectures on hygiene, few lectures on modern methods of indexing knowledge, and few lectures on how to read and what to read.
15. The President has not yet arrived, due to the strike crisis.
16. The market is already heavily stocked due to the quota system.
17. Sterling appreciated due to anxiety over the future of the belga.

18. While the driver attempted to avoid running over a hen the car skidded and turned turtle.
19. When the procession was passing through old Anarkali they saw a new tonga standing by the kerb.
20. When the counterfeiting implements were being brought in a tonga for delivery the police searched it and recovered several base coins and machinery.
21. General F. B. was shot dead when he was leaving a tram.
22. When these bundles were under the process of being "doubled" C. S. came on the scene, posing as a police officer.
23. N. was caught red-handed when he was emerging from a shop in the city.
24. When he was walking towards the Mall he was arrested.
25. Three of the inmates were engulfed in flames when they were asleep, and were burnt to death.
26. By marketing salt in a rationalised manner, he hoped, it would be possible for supplying it in the best possible manner.
27. The conference then passed a resolution opinion that if it were found impossible to have a special tuberculosis section in the Indian Medical Gazette, to start an Indian Journal of Tuberculosis with Dr. M. as the editor.
28. Over 200 persons are reported to be dead in the latest typhoon.
29. The death has taken place, in London, at the age of 60, of Mr. A. H. W.
30. His recreations were walking, music and possessing genuine Stradavarius.
31. Asked with regard to the possibility of Germany rejoining the League, he replied that Germany would co-operate if her just claims were considered.
32. Lucknow lost one of its prominent lawyer, liberal leader and philanthropist by the sudden death of Mr. A. P. S.
33. Her genius and ability soon made her the featured attraction in this show.
34. Any shortcoming in this respect has been sought to be made good by utilising the money earmarked for repairs and maintenance of buildings.
35. He thought that the society had tackled the problem of the discharged prisoners most wholeheartedly and had been uniformally successful in doing something to the man who had been discharged from prison.
36. The merchant is impressed of the genuineness and stability of the firm.
37. To-day's sitting of the Council was not so much for the passing of the first reading of the Bill after rejecting all non-official amendments, as it was noted for some important statements made by the Home Member.
38. It is freely talked about in Bombay aviation circles that although some of the machines entered have a higher speed than that of the Dutch or Australian machines, there will be a neck-to-neck race between Holland and Australia.
39. This is considered as an indication that Sgr. Mussolini regards that the crisis in Austria is over.
40. C., a new-comer to these concerts, played a violin solo with musicianly feeling.
41. The evidence was heart-rending and should arouse the public conscience to a keener appreciation of their obligations.

THE SENTENCE

S1a Omnibus

A sentence is a unity of thought. The combination in the same sentence of ideas which have no obvious relation to one another violates this unity, and should be avoided. Either place the ideas in separate sentences, or, if they are combined in one sentence, make their relation obvious by subordination.

Faulty: It appears that the constable had some domestic trouble and was on duty until 8 p.m. last evening.

Either: It appears that the constable had some domestic trouble. He was on duty until 8 p.m. last evening.

Or: It appears that the constable, who had some domestic trouble, was on duty until 8 p.m. last evening.

S1b Incomplete

Take care, in using enlargements, to see that the sentence is not left incomplete by the chopping-off of the main idea.

Wrong: Aiming at the quicker promotion of efficient young officers in the army, a Bill has been drafted at the instance of Signor Mussolini. The Bill practically amounting to retirement of a large number of officers.

Right: A Bill has been drafted, at the instance of Signor Mussolini, aiming at the quicker promotion of efficient young officers in the army. It practically amounts to the retirement of a large number of officers.

S1c Thwarted

And or but **may be used to join together two main ideas, or two enlargements,** but not a main idea and an enlargement. **If this rule is broken, the subordination of the enlargement to the main idea is said to be thwarted.**

Thwarted: The House put forward the suggestion that, while the Act might have a clause requiring the establishment of a statutory railway authority, but the enactment, both original and amending, should be by the Indian legislature.

Correct: The House put forward the suggestion that, while the Act might have a clause requiring the establishment of a statutory railway authority, the enactment, both original and amending, should be by the Indian legislature.

EXERCISE S1

Correct the following:—

1. *En route* to Palitana the caravan will encamp at 40 places and will take about six weeks to reach its destination.
2. It is learnt that the trials of many terrorists lead to Italy, but all references to Italy have been omitted from the Note to avoid complications; but it is believed that if Italy attempts to champion the cause of Hungary, Yugoslavia will publish all the information suppressed, showing the complicity of Italy; which is likely to cause grave developments.

3. In the fight, two thieves were killed, and their bodies buried in the neighbouring field.
4. A thrilling story of a big game shoot undertaken to save a terror-stricken village from the ravages of a man-eater comes from Panna State in Bundelkhand, when in the encounter the State shikari was almost mortally wounded and the Maharaja of Panna with his two sons experienced great hardships.
5. It was essential to establish the guilt of the applicant, that he knew that gambling was going on in his house.
6. Although some changes were expected long before, but the news of his sudden resignation was received with great surprise.
7. He was searched, but nothing was found on his person, a bundle of 75 tolas of charas was discovered near the cycle.
8. Thinking that K. S. had invoked his god against him, on account of which two of his children had died, and with which belief the soothsayer whom he consulted agreed, N. S. lost his head when K. S. taunted him, and struck him with an axe, killing him instantaneously.
9. "I have been asked by those responsible for the scheme that if the proposals for the elimination of the surplus spindles receive support from a sufficiently influential proportion, whether I shall be prepared to ask Parliament for statutory sanction for the collection of the necessary levy."
10. He said that while this factor would not account for the whole increase, but it did to a great extent.
11. Many tramped to the railway station, whose water supply being separate from that of the residential district, and filled small pots with drinking water.
12. He served in the Great War and was in command of the cruiser *Sydney*, and which in a naval engagement off the Falkland Islands sank the German cruiser *Emden*.

PROXIMITY

The fundamental principle underlying all rules regulating the position of words (S10), phrases and clauses in the sentence is that "things which are to be thought of together must be placed together, or as near one another as the context or as the idiom of the language permits." This has been called the "Rule of Proximity."

S2a Adjective

The relative pronoun (who) **or relative adverb** (when, where, etc.) **by which an adjectival clause is introduced must be placed as close as possible to its antecedent, and separated from words to which it might seem to refer. If the context makes this impossible, discard the pronoun or adverb and change the sentence structure.**

Wrong: It is also expected that Congress control will go to the extent of such of the Swarajist members being asked to resign from the party as would by their individual actions throw Congress ideals to the winds.

Right: It is also expected that Congress control will go to the extent of asking such of the Swarajist members as would by their individual actions throw Congress ideals to the winds to resign.

S2b Adverb

An **adverb-clause or adverbial**

phrase must be clearly related to the word that it qualifies.

Wrong: Steel-helmeted Reichswehr captains who served at Tannenburg with drawn swords stood at each corner of the bed.

Right: Steel-helmeted Reichswehr captains who served at Tannenburg stood at each corner of the bed with drawn swords.

S2c Noun

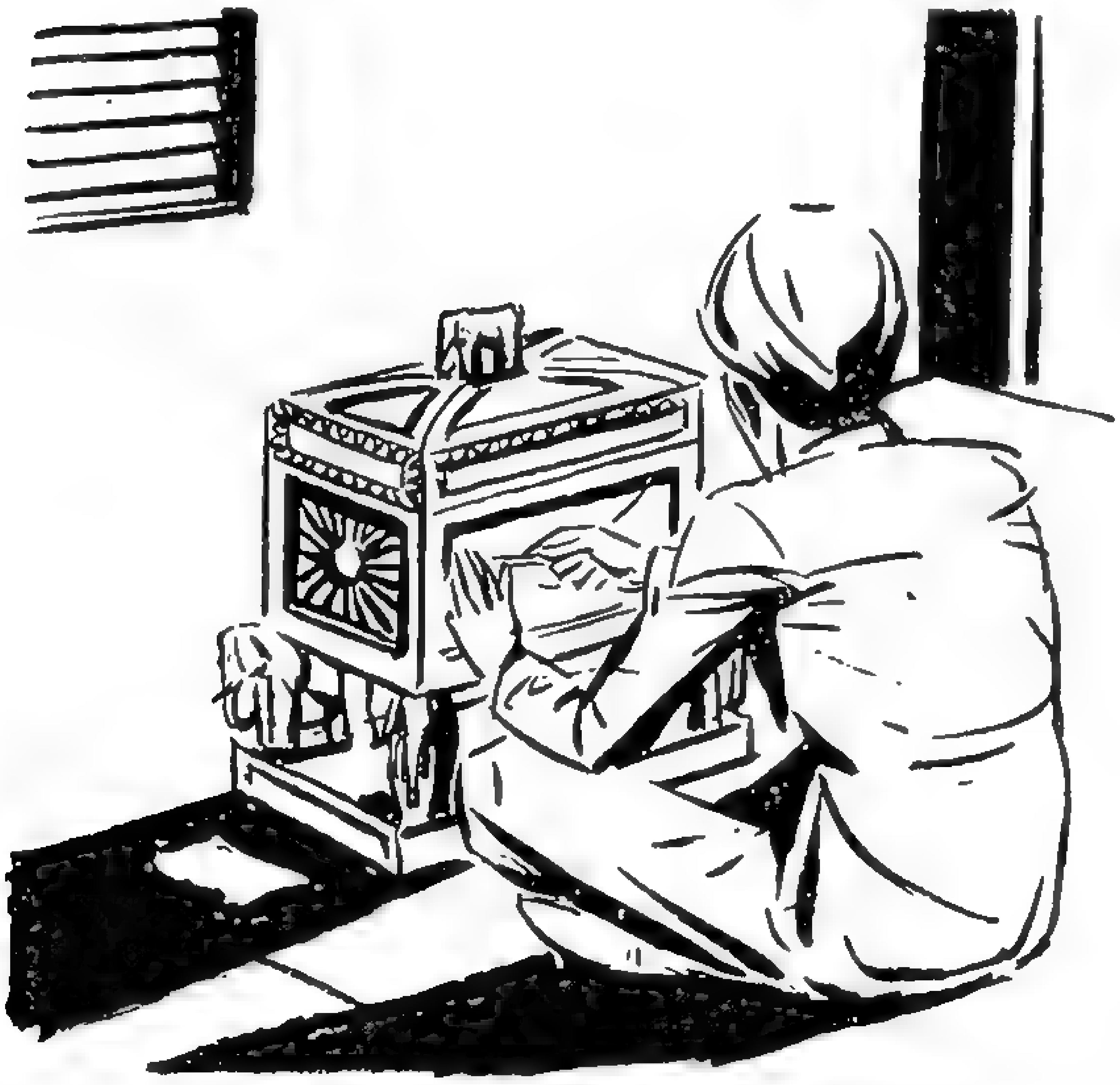
A noun-clause must similarly be placed as close as possible to the verb or noun with which it is connected in sense.

Closely related to the "Rule of Proximity" is the "Rule of Obvious Reference."

EXERCISE S2

Correct the following sentences:—

1. Three days after the disappearance of V. S., his brother went to R. D. to make inquiries, who, it is alleged, gave evasive replies.
2. The accused are alleged to have attacked V. with lathis who took refuge in his house.



A casket of gold is being designed for presentation to the Maharaja.

3. His funeral, which took place yesterday, (which was attended by a number of friends.
4. Dr. A.'s statement in reply to the Viceroy's speech evoked strong criticism in the Committee this morning. which, after a discussion lasting over four hours, adopted the following resolution.
5. The air mail was being delivered on Sundays, which could be replied to only on Mondays.
6. S. was admitted to the hospital in a precarious condition, where her dying declaration was taken down.
7. Tributes were paid to the memory of the Parsi young men who laid down their lives during the War (at the Parsi War Memorial in Bombay.)
8. A casket of gold is being designed by a British firm at Bangalore for presentation to the Maharaja with an address inscribed on sixteen gold-plates on his birthday.

S3a Dangling Participle

Enlargements introduced by a participle (walking, coming, going, etc.) must be in close and obvious connection with the noun or pronoun to which they refer. The noun or pronoun should be within the sentence which contains the participle, and should be so conspicuous that the participle will be associated with it instantly and without confusion.

Wrong: The rest of the mills remained closed, being Sunday.

Right: As it was Sunday the rest of the mills remained closed.

S3b Dangling Gerund

When a gerund phrase (in passing, while speaking, etc.) implies the action of a special agent, indicate who or what the agent is.

Wrong: While driving through streets lined with cheering crowds, the assassin jumped on the running board and shot at the monarch thrice.

Right: While the King was driving through streets lined with cheering crowds, the assassin jumped on the running board of his car and shot at him thrice.

Wrong: Wyatt's jaw, which was injured while captaining the M.C.C., has, it is feared, been fractured in three places.

Right: Wyatt's jaw, which was injured while he was captaining the M.C.C., has, it is feared, been fractured in three places.

S3c Broad Reference

Do not use a pronoun to refer broadly to a general idea. Supply a definite antecedent or abandon the pronoun.

Wrong: A conference of Congress workers has expressed the opinion that no useful purpose will be served by entering the legislatures. But in view of Mr. Gandhi's welcoming it, it waives opposition provided that, etc.

Right: A conference of Congress workers has expressed the opinion that no useful purpose will be served by entering the legislatures. But in view of Mr. Gandhi's welcoming Council entry the Conference waives its opposition provided that, etc.

S3d Weak Reference

Do not allow a pronoun to refer to a word not likely to be central in the reader's thought, a word, for example, in the possessive case, or in a parenthetical expression, or in a compound, or not expressed at all. Make the pronoun refer to an emphatic word.

Wrong: When a poor woman came to join Jane Addams' famous Hull House, she always gave help.

Right: When a poor woman came to Jane Addams' famous Hull House she always received help.

Or: When a poor woman came to Hull House, Jane Addams always gave help.

EXERCISE S3

Correct the following sentences:—

1. A villager, bitten by a venomous snake in a neighbouring hamlet, was taken in a bullock-cart to Dhoraji, after giving him first aid.
2. The acceptance of such offers would mean that Japanese-made goods which have been finished in Britain would enter Empire markets free of the Japanese quota, and thus avoid tariff payments as would have to be done on foreign goods.
3. It must be noticed that enormous crowds were present at the session on all three days. The leaders naturally attributed it to the sympathy which the public had for the Congress.
4. The trouble was caused by rival parties throwing stones at each other in which several were injured.
5. It appears that two parties of Marwaris came into conflict, and fought with sticks and stones resulting in injuries to two persons.
6. The committee appointed to inquire into the firing on a Muslim crowd at Saltanpur, resulting in 20 deaths,

has found that the firing was both uncontrolled and excessive.

7. An altercation ensued between B. M.'s wife and K. and B. M., who was at home at the time, picked up his gun, for which he had a licence, and, it is alleged, fired a shot at Kasim, who collapsed and died later.
8. It appears that a car, which was going third, tried to overtake the preceding one and dashed headlong against a roadside tree, and turned turtle.
9. When the balloon reached a height of 57,000 feet the balloon bag ripped underneath and she was suspended in mid-air and was unable to descend for some time.
10. All is quiet in the capital and the sentries are to be seen everywhere and the auxiliary forces, the Heimwehr, and a number of postmen and civil servants are being armed.
11. The Philharmonic Orchestra is endeavouring to appease its subscribers and avert civil proceedings which threaten to arise on the claims said to amount to 42,000 marks, which a large group of concert-goers are making for the return of their subscriptions to the orchestra's current series of concerts.

UNBALANCED

In using constructions consisting of two correlative conjunctions take care to see that the phrases used in each half of the sentence balance each other. By placing one or other of the two correlatives in the wrong position you will compare or contrast things which were not meant to be compared or contrasted.

S4a Not only . . . . but also

Wrong: This handy volume is sure to be of benefit to the busy industrialist in not only familiarising him with present economic facts, but with the possible trend of business in the near future.

Right: This handy volume is sure to be of benefit to the busy industrialist not only in familiarising him with present economic facts, but also in guiding him as to the possible trend of business in the near future.

Wrong: Accurate data are useful not only to Government, but prove a valuable guide to industrialists.

Right: Not only are accurate data useful to Government, but they also prove a valuable guide to industrialists and business men.

S4b Either . . . or (neither . . . nor)

Wrong: The recommendations of the Committee will neither bring good government nor contentment to India.

Right: The recommendations of the Committee will bring neither good government nor contentment to India.

S4d Antithetical

Two ideas similar or opposite in thought should be set off, one against the other, in similar constructions, in order to achieve a balanced sentence.

Wrong: Resolutions were passed suggesting methods to achieve national independence and also that a programme be adopted to build up a socialist society.

Right: Resolutions were passed suggesting methods to achieve national independence and the adoption of a programme to build up a socialist society.

Wrong: Commonwealth Day must be an occasion not for implanting ideas of militarism in the minds of the children but to stimulate love of their country.

Right: Commonwealth Day must be an occasion not for implanting feelings of militarism in the minds of the children, but for stimulating love of their country.

EXERCISE S4

Correct the following sentences:

1. It ought to be the duty of Indians who came to Ceylon, he said, not only to look after their own interests but those of others who were around them.
2. Our strength is not so much expressed in cannons and tanks, but rather in the unanimity of the nation's will.
3. The Pandit is playing the role of a mediator and is in touch both with Mr. G. and P. M.
4. The Commissioners are prepared to provide the necessary facilities both with a view to helping the development of the cotton industry and to enhancing Government revenues.
5. The Committee's report falls not only short of the national demand, but makes the position worse than that under the White Paper.
6. The resolution neither contemplates confiscation of private property nor advocacy of class war.
7. It was apparent that the man was trying either to court arrest or was a lunatic.
8. No shots were fired at the column at Sado, either during the upward or the downward journey.
9. It is much easier to lose than to win, like fishing, when it is easier to excuse the fishes lost, than catching them.
10. Mr. I. was also a well-known figure in public life both in Hyderabad and the Mysore States.
11. This reflected great credit both on the pupils and instructress.
12. The agitation was more due to the press than to the dissatisfaction referred to.
13. General Johnson, who was at Omaha, was informed of Herr Leitner's step, and he said that he retracted nothing.

DISJOINTED

S5 Try to find the connective which expresses the exact relation between two ideas. Distinguish between time and cause, concession and condition. Monotony can be avoided by a judicious variation in the use of connectives. The following list may be drawn upon:

S5a Addition

and, besides, furthermore, again, in addition, in like manner, likewise, moreover, than too, and finally.

S5b Contrast

but, and yet, however, in spite of, in contrast to, this, nevertheless, notwithstanding, nor, on the contrary, for all that, rather, still, but unhappily, yet unfortunately, whereas.

S5c Alternative

or, not, else, otherwise, neither, nor, on the other hand.

S5d Consequence

therefore, hence, consequently, accordingly, in this way, it follows that, the consequence is, and under such circumstances, wherefore, thus, as a result, as a consequence.

S5e Explanation

for example, for instance, in particular, more specifically, for, because.

S5f Repetition for Emphasis

in other words, that is to say, and assuredly, certainly, in fact, and in truth, indeed it is certain, undoubtedly, for example, in the same way, as I have said.

S5g Condition

if, provided that, in case that, on condition that, supposing that, unless.

S5h Cause

because, for, as, inasmuch as, since, owing to the fact that, seeing that, in that.

S5i Concesssion

though, assuming that, admitting that, granting that, even if, no matter how, notwithstanding, of course.

EXERCISE S5

Correct the following sentences:—

1. This morning, when he intended taking out a Tazia, the Sunnis of the locality objected, but when he did not pay heed to their warnings, they are understood to have come out with lathis.
2. Mr. Lal Chand Navalrai said that times were changing, when they must be prepared for a further reduction in the hours of work.
3. "We have firms in India ready to run aeroplane services and, I understand, a recent aeroplane service started between Madras and Calcutta had to be closed down for lack of support."
4. It was, therefore, decided that Mr. S. should remain a candidate on behalf of the Board when the Pandit could not stand.
5. The process adopted in this case, their Lordships added, had been neithter been short nor swift.
6. Mr. C. H. said that their object was neithter political nor religious, but they only desired ~~wished~~ to serve the best interests of the ratepayers.
7. The Christians have feel that, since when Government had made provision for other minority communities, they should get their share.
8. Members of local boards, he said, possessed power to do great good, and if they were actuated by low ideals great evils would be perpetrated.
9. This competition proved so serious to local industries and alternative duties had to be introduced.
10. The Bill received the support of the House. The Bill was referred to a select Committee.

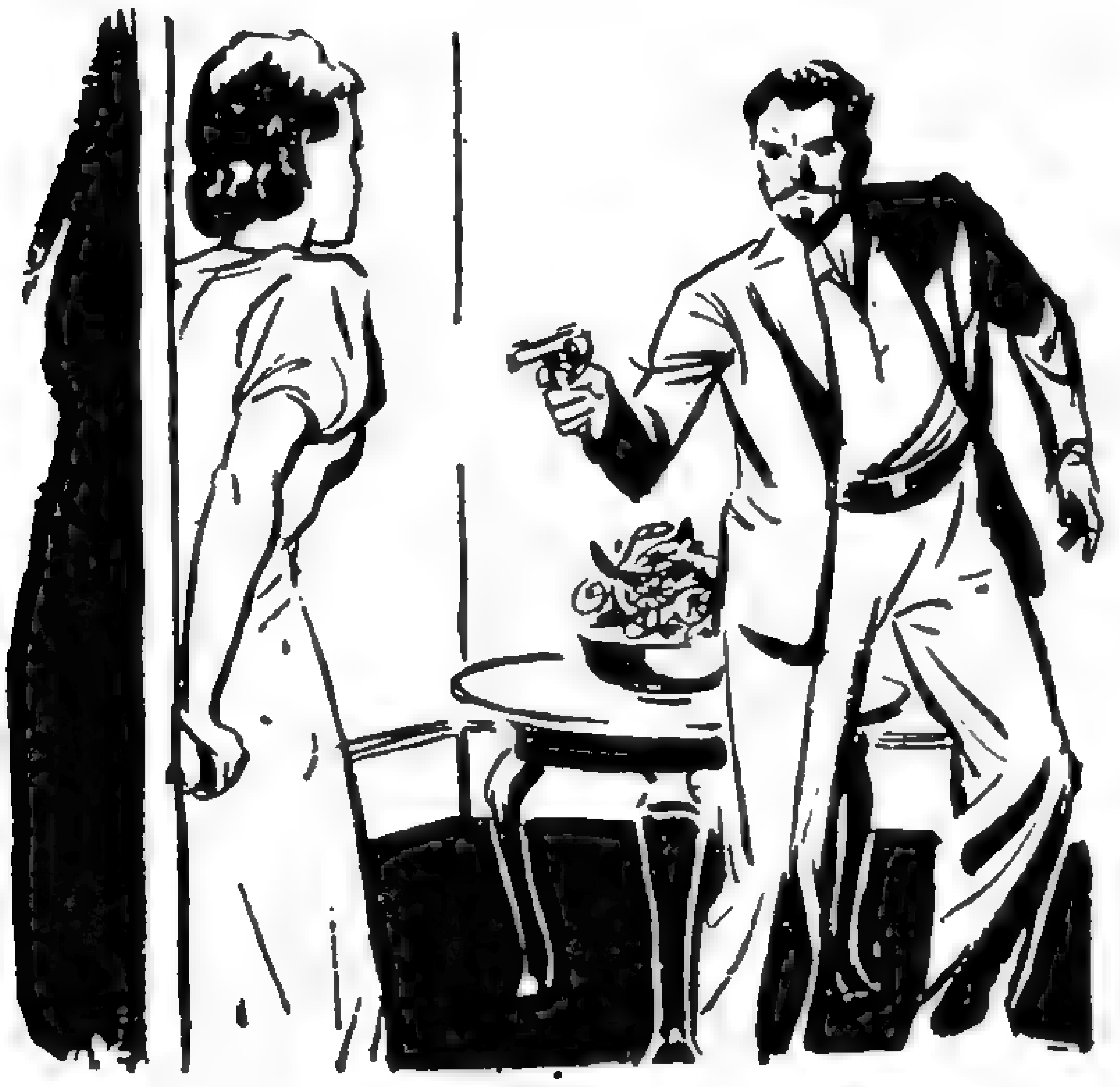
AMBIGUOUS

S6a Elliptical

Ambiguity arising out of the use of enlargements may often be avoided by repeating the introductory connective, usually that. **Such repetition, though undesirable if carried to excess, helps the reader to take in the meaning of the whole sentence at a glance.**

Confusing: The Bill was finally passed by 60 against 31 votes, thus showing that Government and the Opposition remained divided into watertight compartments, and neither side succeeded in influencing the other.

Clearer: The Bill was finally passed by 60 against 31 votes, thus showing that Government and the Opposition remained



When the wife opened the door Signor Garcia fired the revolver.

divided into water-tight compartments and that neither side had succeeded in influencing the other.

S6b Inverted

See that the principal statement of a sentence does not get tucked away in an enlargement, while what should be an enlargement is wrongly promoted to the status of the main idea.

Such inversion, as it is called, often results in ambiguity.

Example: The wife opened the door when Signor Garcia fired the revolver.

From this sentence it is not clear whether the opening of the door *followed* or *preceded* the firing of the revolver. Only a close reading of the context shows that the revolver was fired *after* the door had been opened.

The sentence should therefore have read:

When the wife opened the door, Signor Garcia fired the revolver.

Inverted: They blew the alarm whistle, when all those in the compound rushed into the mill.

Correct: When they blew the alarm whistle, all those in the compound rushed into the mill.

Inverted: The headman of the Gurkhas was asleep, when three Pathans belaboured him with sticks and stabbed him.

Correct: While the headman of the Gurkhas was sleeping, three Pathans belaboured him with sticks and stabbed him.

EXERCISE S6

Correct the following sentences:—

1. Four motor cars fully occupied by police, who were equipped with gas bombs, arrived in the morning, and, after shouting an ultimatum to the strikers down the main shaft, threw down bombs.
2. How the voice of the Congress could make itself heard as an organised authority on road problems is envisaged in a press note.

The husband detected a peculiar smell in the food served.

3. The provincial Viswakarma conference yesterday passed a resolution demanding a separate electorate for its community on the grounds that its interests would go unprotected if merged into the Hindu community in general.
4. The couple had sat down to eat when the husband detected a peculiar smell in the food served.
5. They were being taken to jail at 5 p.m., when a large crowd of men, women and children followed them.
6. The driver attempted to cross the road, when, it is stated, the tram car came at top speed and hit it.
7. One cartman offered resistance when he was struck with an axe on the head.
8. Sir H. P. C. pointed out the difficulties in convening a special conference, and remarked that supposing the conference disapproved of the report of the Select Committee, it was far more likely to impair the unity of the party if it had to resist the Committee's conclusions after they were published rather than inform its leaders freely and frankly now how far it was prepared to go in the matter of reforms.
9. This was enhanced to Rs. 2,000 by Mr. T. when Mr. J. rose and declared that the resolution would prove infructuous.
10. Carrying the money in a leather bag, the durwans alighted from a tramcar when five Punjabis drove up to them in a motor car.
11. V. went to the rescue of his companion, when L. snatched V.'s whip from his shoulder and struck S. on the head.
12. N., one of the prisoners, made a comment when the magistrate asked him not to interrupt the proceedings.
13. The complainant intervened when, it is alleged, the accused belaboured her, rendering her unconscious. She ran after him and held him firmly single-handed, when the man, drawing a knife, plunged it into her hand.
14. They made another attempt when the boat struck a pillar of the bridge and capsized.

RULE OF PRIORITY

S7 So far we have dealt with rules which make for clarity. Transgressions under these heads would be definitely mistakes in so far as they puzzled the reader or led him astray. Having cleared these out of the way we can now turn our attention to considerations of style—sentences whose meaning may be clear enough but which are lacking in force or coherence. The most important rule by which these qualities may be achieved is the "Rule of Priority." All enlargements should, as far as the idiom or the context allows, *precede* the clause or words to which they are subordinate. The object of thus holding back the main idea is to keep the mind of the reader in suspense until the end of the sentence.

A sentence which allows of a full-stop at one or more places before the end is called a 'loose' sentence, because its parts are only held together loosely and can easily be separated.

The opposite of 'loose,' used in this sense, is 'periodic.'

We can now formulate the first rule.

S7a Periodic

Prefer periodic sentences to loose sentences. That is, always try to hold back the main idea until all

enlargements have been disposed of. If this cannot be done, the sentence should where possible be split up into shorter sentences separated by a full stop. In the following examples the stroke / shows where each sentence could have stopped. The main idea is indicated by italics.

Loose: Mr. P. T., who appeared for the defence, objected to the proceedings in the Dadar Court/which were only a continuation of what took place in the Esplanade Court/where the trial of the accused could properly be regarded as having begun/ as she had been remanded by the Chief Presidency Magistrate on Saturday.

Periodic: Mr. P. T., who appeared for the defence, objected to the proceedings in the Dadar Court. As the trial, he said, had commenced with the remanding of the accused by the Chief Presidency Magistrate on Saturday in the Esplanade Court, *he saw no reason why the proceedings*, which were a continuation of what had taken place there, *should be transferred to another court.*

Loose: A large quantity of smoke emanating from the Morarji Mill compound close to the Narsingirji Mills sheds was mistaken by men in the latter mill as a fire in their compound/ and they blew the alarm whistle/when all those present in the compound along with the police officials on strike duty just outside the mill rushed in/ and to their great surprise they found the alarm a mistaken one.

Periodic: A large quantity of smoke emanating from the Morarji Mill compound close to the Narsingirji Mills sheds was mistaken by men in the latter mill as a fire in their compound. They immediately blew the alarm whistle. When, hearing this, all those present in the compound, along with the police officials on strike duty just outside the mill, rushed in, *they found a mistake had been made.*

S7b Suspense

The rule of suspense is particularly important in its application to noun clauses beginning with that. **Such a clause is usually the object of a reporting verb. As** what is said **is usually more important and interesting than** who says it **the noun clause should, if possible, be placed first.**

Loose: A Foreign Office spokesman made a statement in Rome to-day and declared that Italy would refuse any solution to the dispute that involved conciliation proceedings.

Periodic: That Italy would refuse any solution to the dispute that involved conciliation proceedings was announced by a Foreign Office spokesman in a statement in Rome to-day.

S7c Emphasis

Adjectival and adverbial clauses

and phrases should also, where possible, precede the main idea.

Weak: The first instalment of biography will be published on August 6, and proceed thereafter on Tuesdays and Saturdays, as already announced.

Emphatic: As already announced, publication of this biography will begin on August 6, and proceed thereafter on Tuesdays and Saturdays.

COMPACTNESS

S8 A particularly objectional kind of 'looseness' is stringiness, where the only connectives used are *and's* and *but's*. Whereas a loose sentence of the ordinary kind is sometimes permissible, and even necessary, either to achieve a certain effect or to avoid monotony, a stringy sentence can never be anything but bad.

S8a **Stringy**

Avoid the stringy, rambling sentences which result from excessive use of and's **and** but's. **A more energetic style may be achieved by dividing up the material into shorter sentences separated by full-stops, or by subordinating lesser ideas to the main thought.**

Rambling: As a result of the storm roofs were blown off and the town was plunged into darkness and the people suffered considerable loss of property.

Better: As a result of the storm roofs were blown off and the town was plunged into darkness. The people suffered considerable loss of property.

Rambling: There is no disguising the fact that Mr. F., though a European, was one of the most popular presidents of the Board and had been elected to that office for many years in succession and his administration was marked by thorough efficiency.

Better: There is no disguising the fact that Mr. F., though a European, was one of the most popular presidents of the Board. He had been elected to that office for many years in succession, his administration always being marked by thorough efficiency.

S8b **Choppy**

While, in general, short sentences are preferable to long and unwieldy ones, care should be taken to avoid the choppy effect which is produced by the use of two or three short sentences to express an idea which would make a more unified impression in one sentence. Such unity can be achieved by converting one or more of the sentences into an enlargement of the principal idea.

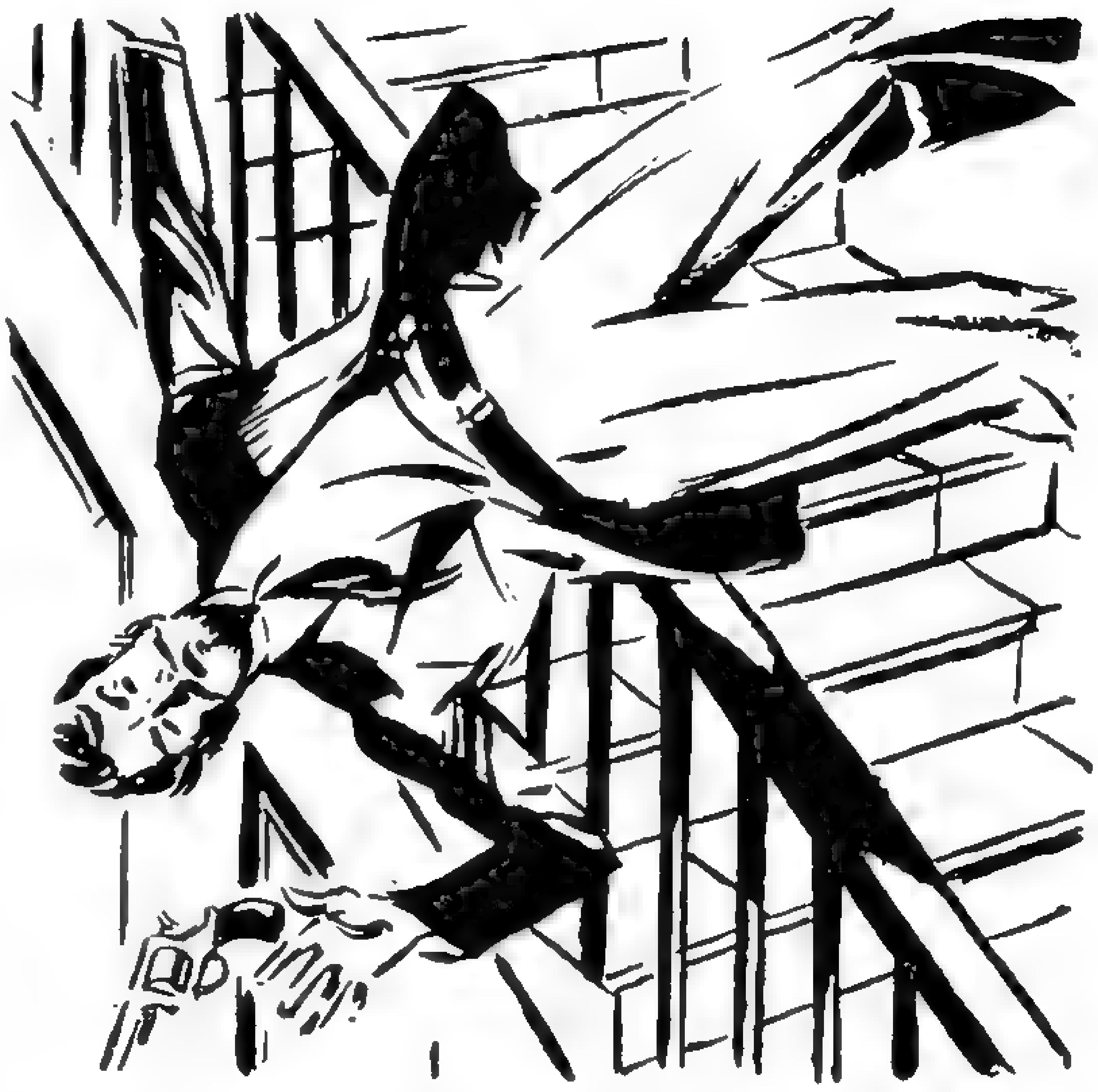
Choppy: The resolution was hardly discussed. The Muslim members walked out. The chairman adjourned the meeting for want of a quorum.

Better: Before the resolution could be discussed the Muslims walked out, forcing the chairman to adjourn the meeting for want of a quorum.

EXERCISES S7 and S8

Rewrite the following sentences:—

1. The whole night he was singing and dancing under the influence to liquor and in the early hours he fell dead in the liquor shop.
2. There was a prolonged meeting, on Tuesday, of the German Cabinet, which was nominally attended by Herr Von Papen, but the Vice-Chancellor left the meeting after a brief talk, accompanied by a bodyguard.
3. A hurricane lasting half an hour swept across Cyprus during which lightning killed two girls and the wind blew a boy into the sea where he was drowned.
4. Sir Harry declared that his and Lady Haig's heart had always remained in the U.P. even during their good years with the Government of India, and they were both agreed that it was "much the best province in India," and he reminded his hosts that not only had he specially been connected with it since he first joined the Civil Service but Lady Haig's father was a U.P. civilian and her sister married another and when his and Lady Haig's eldest son passed into the Civil Service a few years ago they had no hesitation in agreeing that he should go to the U.P.
5. A leading English firm associated with the fruit and research station at Camben has promised to send lime-canning machinery to the U.P. fruit development board for the purpose of demonstration and a potash company has agreed to demonstrate the value of fertiliser and has also promised to give a limited quantity of fertilisers for experimental purposes.
6. The institution of the spinning franchise, he said, would promote hypocrisy rather than minimise it and the proposals were so misconceived that they were bound to defeat the object aimed at and raise a body of men who would be weighed down by the consciousness that they were violating the vows which, they knew, they could not carry out.



Senor Garcia then turned the revolver on himself and at the same time threw himself over the bannisters.

7. Senor Garcia then turned the revolver on himself and at the same time threw himself over the banisters, crashed down four storeys, and was instantly killed.
8. The success of the village panchayats must depend on their readiness not only to help themselves but also on their readiness to tax themselves.
9. G. H. was not arrested because the police had traced any of the dozen murders atrributed to him, but he was seen loitering about in a suspicious manner.
10. He not only felt bound to fight Hitlerism, but also to keep the Socialist in order.
11. The new route would have the advantage not only of being British but would also be shorter.

12. The party stands for the protection of European, coloured and native population against Asiatic immigration, but maintaining the existing rights of the Asiatics now legally domiciled in the Union.

ORDER OF WORDS

S9a Emphasis

The most emphatic positions in the sentence are the beginning and the end. These should be reserved for important ideas, and not wasted on words in parenthesis.

Weak: India will not be represented in the forthcoming England-Australia air race, if the position remains as at present, it is understood here.

Emphatic: If the position remains as at present, it is understood here, India will not be represented in the forthcoming England-Australia air race.

S9b It is

Emphasis may be obtained by the use of it is.

Example: I wish to see your brother.
It is your brother I wish to see.

S9c Chiasmus

Emphasis may also be obtained by placing the object before the verb instead of after it.

Example: He lived for pleasure; the future he left to look after itself.

S9d Word Modifiers

Words like always, usually, often, sometimes, seldom, never, already, just, still, not yet, quite, only, almost, nearly, hardly, scarcely, **etc., are placed immediately before the verb which they modify (except the verb** to be). **In compound tenses they are placed after the first auxiliary.**

How important this rule is may be seen from the following example:—

Bradman joined Brown and almost immediately played his first ball from Farnes on to his wicket, but thereafter he executed some lovely cuts and pulls to the boundary.

Almost was obviously intended to qualify *played* and should therefore have directly preceded it.

Faulty: Several more members spoke before finally the House adjourned at 7.20 p.m.

Right: Several more members spoke before the House finally adjourned at 7.20 p.m.

Faulty: It is understood that no such revision at present is being considered.

Right: It is understood that no such revision is at present being considered.

S9e Predicate Modifiers

Words or enlargements which modify not the verb alone but the predicate as a whole (verb plus object or complement), are usually placed either at the beginning or at the end of the main sentence.

Faulty: Elected members have long enough been in the Chamber to know the rules of the Parliamentary game.

Better: Elected members have been in the Chamber long enough to know the rules of the Parliamentary game.

Faulty: He just widely opened his eyes, smiled, and gave an evasive answer.

Better: He just opened his eyes wide, smiled, and gave an evasive answer.

S9f However

Although no precise rules can be laid down, it may be said, in general, that words like however **and** therefore **should be placed near the word or idea that they modify. A common mistake is to place them immediately after the subject in sentences where they are intended to modify the predicate or the whole sentence.**

Faulty: He declared that no such danger was to be apprehended from British policy. He, however, had communicated with the Japanese Government with the object of, etc.

Correct: He declared that no such danger was to be apprehended from British policy. He had communicated with the Japanese Government, however, with the object of, etc.

Faulty: They, however, yield to none in insisting that India should reach full Dominion Status in a reasonable space of time.

Better: They yield to none, however, in insisting that India should reach full Dominion Status in a reasonable space of time.

S9g Inversion

After negative modifiers like not only, not often, no sooner, only then, seldom, never, scarcely, **etc., the sentence is put in the question form.**

Wrong: Under protection not only the factories throve, but the growers made great progress.

Right: Under protection not only did the factories thrive, but the growers made great progress.

S9h Splitting

Avoid the separation of elements that have a close grammatical connection, such as subject and verb, verb and object, and the parts of a verb in the infinitive mood.

Wrong: In order to more fully commercialise the Department, a sub-committee has been appointed.

Right: In order more fully to commercialise the Department, a sub-committee, etc.

S9i Indirect Question

Note that in a question converted into reported speech the order or the words is the same as in a statement.

Wrong: He asked them where were they going.

Right: He asked them where they were going.

EXERCISE S9

Correct the following sentences:—

1. Lord Lamington, the then Governor of Bombay, opened the hospital in 1903 for women and children.
2. The police are expected to still recover the property.
3. To further remove all doubt in the matter, a third expedition was organised.
4. It is only such methods that can be depended upon to completely destroy the pest.
5. Food production in Ceylon has greatly been increasing and will further increase in the near future.

6. Imports through British India ports considerably fell off during 1933-4.
7. He, however, points out that members are nominated by Government.
8. Are Government prepared to order specifically that under no circumstances an officer's stay at Army headquarters should exceed four years?
9. Mr. G. could not spare the time to fully investigate and form a decision on this question.
10. The Association urges Government to forthwith stop further immigration.
11. The talks made it possible for the two Governments to clearly appreciate their respective points of view.
12. The great question was how were these new powers to be exercised and in what way could they be best directed to the better government of India.
13. Never in the history of Iraq such honour was accorded to a foreign pilgrim.
14. Not only the buying power of the U.P. ryot has been considerably reduced, but payment of interest and clearance of loans have multiplied his difficulties.
15. An amusing incident happened when one of the bidders tendered a 50 rupee note to pay for an article knocked down at Rs. 15; but Mr. G. seeing the tempting note, resolutely refused to part with the balance.
16. By approving of the indefinite extension of the revised Steel Code President Roosevelt is attempting to stem the threat of a widespread strike because by arranging for the election of employees' representatives for the purpose of collective bargaining with the employers under Government supervision he has struck a direct blow at the chief complaint of the labour section.
17. It is contended that when the ban was removed in the case of L. H. Government will not refuse permission to Congressmen.
18. It has been proved many times that the use of wire in kite-flying has caused dislocation of the supply of electric current and whenever a kite falls across a telegraph wire the service gets disturbed.
19. Annaberg Hill in Caranthia was also captured after grim fighting, where nine Nazis were found dead on the battle-field.
20. Agreeing with the assessors' unanimous opinion, who found Shama guilty, the Sessions judge sentenced him to three years' jail.
21. A couple of defence witnesses were also examined, who testified to the buffalo having given birth to a calf.
22. It is reported that the relations between the Marwaris and the Punjabis were strained, which took an ugly turn late last night.
23. The Board filled one of the vacant seats and has kept the other two in suspense, which will go to a frontier Muslim and a Sikh.
24. Most of Britain's principal industries have shared the improvement reflected in the past months in the fall of unemployment by 58,000, which is now just over two millions and nearly half a million below a year ago.

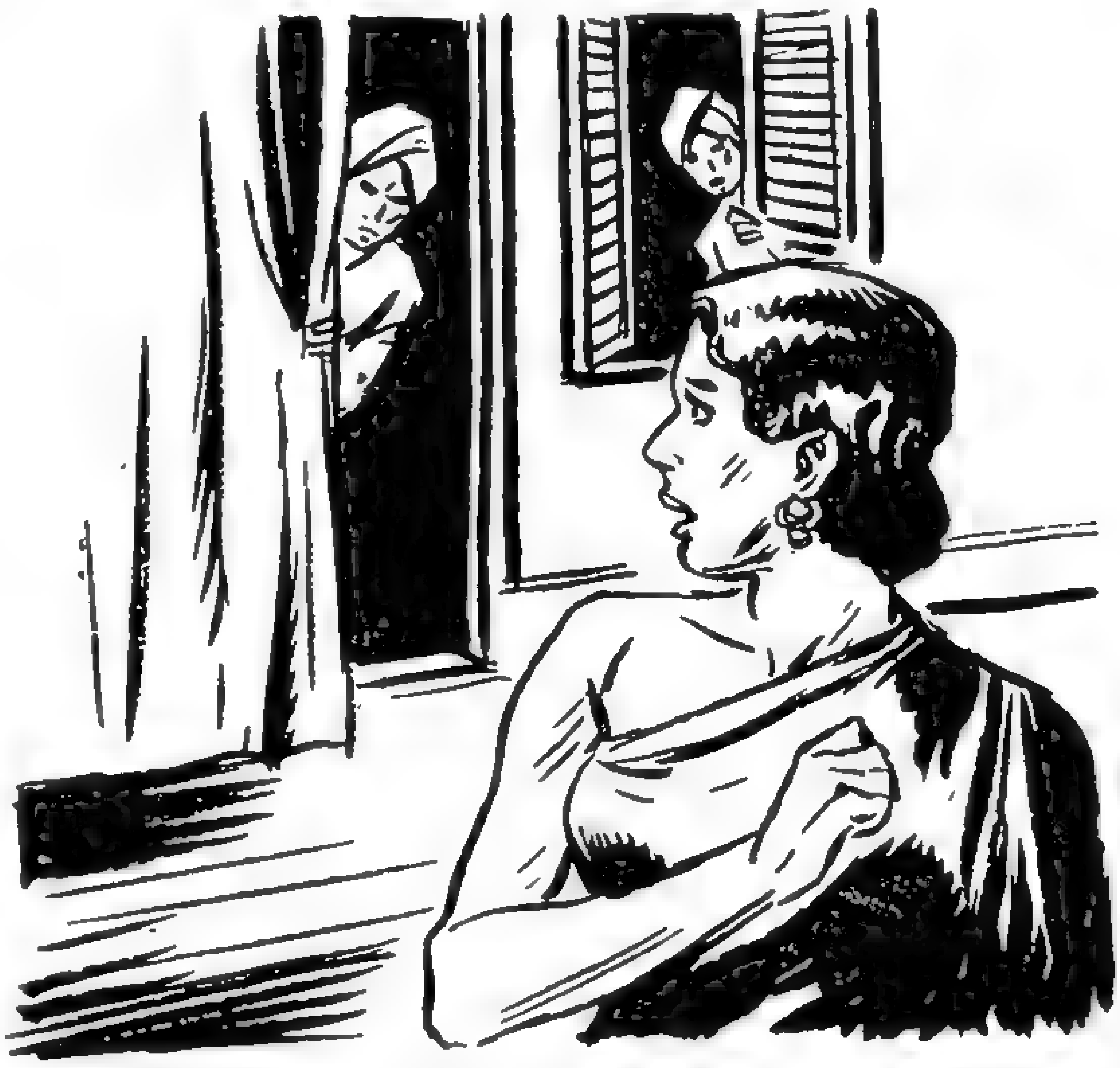
EXERCISE S10

(MISCELLANEOUS)

1. Government called for information about the extent of the cuts, but they did not seek to know as to what led to those cuts.
2. He had only walked a few yards when he fell flat to the floor, dead. Life was found extinct.
3. His Majesty, in declaring the Afghan Parliament open to-day, made a

speech. He said the object of the Parliament was that the whole nation should govern the country as one.

4. The Maharaja has invited over 100 ruling princes (requesting them) to extend their co-operation to an exhibition now being held at Lahore.
5. The Typical monsoon weather which prevailed (and it) delayed a number of members who arrived after the sitting commenced.
6. The search of the tonga revealed that a loaded pistol of Indian make, thirty live cartridges in a leather belt, a dagger, a shield and other things all in a bundle were in the tonga.
7. This amounted to a nullification of the Working Committee's resolution, which the committee could not do.
8. The woman on returning observed some hidden faces, and began to raise an alarm.
9. The control of the Congress machinery has now passed into the hands of R. and his group and, theoretically at any rate, the new President has done lip service to the principle of unity within the Congress.
10. The gang is credited with ingeniously changing five-rupee and ten-rupee notes into those of fifty and hundred-rupee notes respectively.
11. The Minister of Transport has decided to increase the number of pedestrian crossings in London as one of the results aimed at reducing the risk of street accidents.
12. The aim has been to crystallise into a formal code the principles and practices which have always, or generally in practice, been observed.
13. There were over about fifteen members and associate members present.
14. Mr. Vallatharasu described the rich landowners as a set of indolent, know-nothing and extravagant group deserving of no sympathy from any quarter.



The woman on returning observed some hidden faces, and began to raise an alarm.

15. The directorate included directors or partners of several East Indian merchants of London and also companies in Rangoon and Bangkok.
16. Mr. P. G. D., referring to Mr. G.'s remarks, said that he had spoken in the tone of a man who was willing to wound but not to strike.
17. At the conclusion Sir R. announced that Sir V. had joined the Academy as its foundation member.
18. Unless a different attitude is taken by the Zanzibar Government, that industry is likely to pass out of Indian hands and to throw a very large number of Indians out of employment.
19. Sgr. Mussolini described the corporative system as probably the most important event in Italian history.
20. A 25-years-old son was sentenced for stabbing his old father in a moment of excitement.
21. Discussions centred round the question of preventing the exhibition of indecent films and posters.
22. The reasons urged for doing so,

namely, that the Uriyas require a big town in the South, are absurd.

23. There can be no progress unless every individual and every community unite in the common cause.
24. The president said that probably Mr. R. was the only Secretary of any Provincial Legislative Council in India who held the office of Secretary for the longest period.
25. The report does not make any recommendations but barely states facts.
26. The head of the alleged abductor was finally decapitated and carried back at the end of a lance.
27. Three arrests were made, of whom two were sentenced last week to 10 years' and seven years' imprisonment.
28. The cycle and the lorry were coming from the opposite directions, when the lorry in attempting to avoid a collision knocked down the cycle and hit a tree.
29. As regards the acceptance of office on the Congress Executive Committee, one view is that the Socialists should not do so as their programme has not yet been adopted by the Congress.
30. Three Pathan moneylenders received injuries, one of them seriously, in an affray.
31. Government were themselves anxious to get the Bill through Parliament without the least possible delay.
32. Its upholstery is of silver-grey leather in accordance with the wishes of Lady W. and has a refreshment cabin.
33. The society is passing through a period of economic depression, and unless attempts are not made to recover overdues from customers, it will find itself in difficulties.
34. Before trying the experiment of compulsory education, a definite building programme should be undertaken.

They were all dead drunk and began to quarrel.

35. If any change in the constitution was necessary to enforce the Congress ideal of non-violence, it would be possible to do so at the Bomt bay session.
36. They were all dead drunk, and began to quarrel.
37. They looked at the crowds on the streets, at the towering buildings, at the bustle and ceaseless hurry, at the roar of the traffic.
38. One of the smartest seizures of stolen arms ever made in recent years was effected this morning by the police.
39. India's fiscal policy might, in future, be misused for political motives instead of for sound economic reasons.
40. "He thought that the plan of the Madras engineers was an attempt to defy nature."
41. Two boys, both relatives, are reported to have been drowned.
42. The bone of contention is about the construction of an irrigation reservoir.

PUNCTUATION

There is nothing sacrosanct about the rules of punctuation, if indeed usages which differ widely from writer to writer can be called rules. Stylists and grammarians may dispute the rights and the wrongs of a comma here or a semi-colon there, but the layman is not interested. He has only one aim—to make what he writes as clear, as unambiguous, and as easy to read as possible. Just as he should incline towards short words, short sentences, short paragraphs, so should he restrict himself to the bare essentials of punctuation. He should use commas and colons not as ornaments but as strictly utilitarian signposts to guide the reader on his way, to give him time to take breath, and to keep his interest in suspense till he reaches his destination. Only when the reader loses his way and has to pause to get his bearings or, worse still, to retrace his steps, can punctuation be said to have failed. That, for the ordinary man, is the only criterion. For him, that is to say, punctuation is an art, not a science.

Unfortunately, however, not everyone has an instinctive appreciation of what, in punctuation, makes for clarity and what does not. There are, for example, people who, while insisting that the fewer commas used the better, seem to go out of their way to use them where they can only cause difficulty, if not misunderstanding.

Here is an instance:

All foreigners, who participated in the disturbances, are to be expelled.

Does this mean that *all* foreigners participated and therefore *all* are to be expelled, or that only *some* participated and only *these* are to be expelled?

A moment's thought, or a reference to the context, may indeed give the answer, but no one has the right to claim such a moment when, by omitting the commas, he could make the sentence quite clear.

All foreigners who participated in the disturbances are to be expelled.

Reading the sentence aloud, no one would think of pausing after *foreigners* and *disturbances*. Yet the purpose of punctuation is, above all, to indicate pauses. Good advice when reading aloud is to count one (mentally) to measure the pause indicated by a comma, two for a semi-colon, three for a colon, and four for a full-stop. This little rule gives a good idea of the relative importance of the breaks.

A fault even worse than that of using commas where not required is inconsistency of usage in the writing of one and the same man. If you make up your mind to use commas with a certain grammatical construction then you should use commas with all similar constructions.

It is chiefly as a guide by which such consistency may be achieved that the set of "rules" in this section is offered for the consideration of the student. If he holds different views at least let him know what they are and let him stick to them throughout.

COMMAS IN PAIRS—USED

P1 Commas are used in pairs, much in the same way as brackets, to shut off from the main sentence words, or groups of words, which can be deleted without in any way changing the meaning of the sentence.

Note. 1. The second of the pair of commas is rendered unnecessary when the word or group of words to be shut off closes the sentence, as its place is taken by the full-stop.

Such words, or groups of words, will fall under one or other of the following heads:—

(*N.B.—The words which might be deleted without changing the meaning of the sentence are in italics.*)

P1a Words of address

Wrong: This is not *Sir* in the interests of the country as a whole.

Right: This is not, *Sir*, in the interests of the country as a whole.

Wrong: It is plain *Your Honour* that the accused is a desperate character.

Right: It is plain, *Your Honour*, that the accused is a desperate character.

P1b Quotations, or words introduced in the middle of a quotation

Wrong: "This Bill is not" *he said* "in the interests of the country as a whole."

Right: "This Bill is not," *he said*, "in the interests of the country as a whole."

P1c Words in parenthesis (i.e. having no grammatical relation to the rest of the sentence)

Wrong: His second proposal—and *by the way* he spoke of all these suggestions not as his own but as "ours"—was for the immediate consideration of the scheme.

Right: His second proposal—and, *by the way*, he spoke of all these suggestions not as his own but as "ours"—was for the immediate consideration of the scheme.

P1d "It is said"

When phrases like it is said **and** it is understood **are used in parenthesis** (i.e. **shut off by a pair of commas**) **care must be taken to see that the rest of the sentence is in the direct, not the indirect, form of speech** (see **G8**).

Wrong: Poona is to have a new cinema, and, *it is understood*, that the Cantonment Board is considering the matter.

Either: Poona is to have a new cinema, and, *it is understood*, the Cantonment Board is considering the matter.

Or: Poona . . . cinema, and I am told that the . . . matter.

Wrong: The reports are, of course, not first hand and, *I am told*, that those which have appeared are inaccurate.

Either: The reports are, of course, not first hand, and, *I am told*, those which have appeared are inaccurate.

Or: The reports . . . hand, and *I am told* that those . . . inaccurate.

P1e Too many

Short adjectival and adverbial phrases and words like perhaps, of course, too, indeed, moreover, **etc., should not be shut off when they open a sentence or when there are already a fair number of commas in the sentence. If there are too many the punctuation will obtrude on the attention of the reader, and this it should never do.**

Too Many: Moreover, Jones, who as, indeed, you, probably, know, is, of course, Welsh, is, perhaps, coming, too, but unfortunately alone.

Sufficient: Moreover Jones, who, as indeed you probably know, is of course Welsh, is perhaps coming too, but unfortunately alone.

P1f Description (Adjectival)

Groups of words describing (not defining—see 2) a person or thing.

Wrong: Mr. Winston Churchill *who arrived carrying a despatch case* was called in.

Right: Mr. Winston Churchill, *who arrived carrying a despatch case*, was called in.

Wrong: King Solomon *who had* 700 *wives and* 500 *concubines* was a convinced pessimist concerning women.

Right: King Solomon, *who had* 700 *wives and* 500 *concubines*, was a convinced pessimist concerning women.

P1g Description (Adverbial)

Groups of words describing the time, place, purpose, reason, etc., of an action.

Wrong: The railway company *in repudiating liability* maintained that the fire was an unforeseen event.

Right: The railway company, *in repudiating liability*, maintained that the fire was an unforeseen event.

EXERCISE P1

Punctuate the following sentences:

1. Before the Chancellor of the Exchequer Mr. Neville Chamberlain submitted the Bill for the second reading the Government spokesman stated there was no intention of treating bank balances as debts to be cleared.
2. Apprehensions of the deputation on several points were I am informed dissipated by the Dewan's frank explanations.
3. The relief committee appointed in connection with Tuesday's firing has received among other subscriptions a sum of Rs. 100 with a covering letter from Lt.-Col. E. D.
4. The other selections were also made by the Governing Council to-day Prof. M. of Cambridge University being appointed Reader in Physics and Prof. G. H. of Freiburg University Reader in Chemistry.

COMMAS IN PAIRS

P2 Not Used

Pairs of commas may NOT **be used to shut off words, or groups of words, which if deleted would change the meaning of the sentence, or would make it unintelligible.**

(In the following examples the words deletion of which would change the meaning of the sentence, or make it unintelligible, are in italics.)

Wrong: The coal industry itself is, *by no means*, united in support of the Bill.

Right: The coal industry itself is *by no means* united in support of the Bill.

Wrong: Thirty-seven out of the 51 working mills remained closed in the morning. . . . Most of the mills, *which remained open*, had a partial complement of workers.

Right: Thirty-seven out of the 51 working mills remained closed in the morning. . . . Most of the mills *which remained open* had a partial complement of workers.

EXERCISE P2

Correct the punctuation in the following sentences:

1. Special reports received by air mail reveal the need for the drastic action,

A valuable pearl nose-ring used by this village woman aroused Lane's suspicions.

which was taken by Herr Hitler recently in Germany.

2. The leaders, who were shot, understood the ideals of the Storm troops and those who remain do not.
3. A valuable pearl nose-ring used by this village woman was another factor, which aroused Lane's suspicions.
4. In his opinion only the 10,000 workers, who went on strike on the first day of its declaration, had any real grievance.
5. Internal dissensions in the Congress camp have driven out leaders, whose word once carried great weight in Congress circles.

SINGLE COMMAS

P3a Sentences

A single comma is used to separate sentences connected by such words as and **or** but.

USUALLY when they are fairly long,

ALWAYS when the subjects of the sentences are different.

Confusion: References were also made to the services rendered by Mr. D., who had declined the proffered bonus and a vote of thanks for the hard work done by him was placed on record.

Right: References were also made to the services rendered by Mr. D., who had declined the proffered bonus, and a vote of thanks, etc.

I 3b Series

Single commas are used to separate all but the last of a series of words or group of words. A comma precedes the final and **when its omission would cause confusion.**

Wrong: Among the subscribers were 81 bishops from overseas and 67 bishops in Britain and several members of the Royal Family, Mr. Stanley Baldwin and Mr. Lloyd George.

Right: Among the subscribers were 81 bishops from overseas, 67 bishops in Britain, several members of the Royal Family, Mr. Stanley Baldwin and Mr. Lloyd George.

P3c Statistics.—1

Example: These included: murderous outrages 13, attempts at outrages 13, dacoities 76, attempted dacoities 7, robberies 46, attempted robberies 14, bomb throwing 10, bomb explosions 5, armed raids 1, unclassified 1.

P3d Statistics.—2

Where the items referred to in a list are themselves subdivided by commas they should be separated by semi-colons.

Example: These included: murderous outrages, 13; attempts at outrages, 13;

dacoities, 76; attempted dacoities, 7; robberies, 46; attempted robberies, 14; bomb throwing, 10; bomb explosions, 10; armed raids, 1; unclassified, 1.

EXERCISE P3

Punctuate the following sentences:

1. The man replied that he would not leave his wife to whom he was devoted but Solomon urged him to kill her.
2. The number of officials and others killed and injured in Bengal in the above outrages was 114 made up as follows officers killed 15 injured 28 others including terrorists killed 23 injured 48.
3. The number of political outrages in other provinces during the above period was as follows Madras 6 Bombay 17 Bihar and Orissa 14 Assam 13 the North-West Frontier 6 the Central Provinces 6 Burma nil the United Provinces 36 the Punjab 20 Delhi 4 total 123 total killed in all provinces except Bengal officials 5 others 21 injured officials 22 others 31.
4. The three explosions that occurred in July on the even of the Viceroy's visit along with the find of explosive chemicals and the throwing of a bomb at the house of a police officer in the beginning of the year and last Monday's explosion seem to be all connected facts.

SINGLE COMMAS—NOT USED

P4a 'And' Thwarted

Do not separate with a comma two items connected by and.

Wrong: Sir Michael O'Dwyer, and Viscount Fitzalan also spoke.
Right: Sir Michael O'Dwyer and Viscount Fitzalan also spoke.

Wrong: Government's proposals were condemned by Labour, and Liberal speakers.
Right: Government's proposals were condemned by Labour and Liberal speakers.

P4b Grammar Thwarted

Do not separate with a comma words or groups of words grammatically related to each other, such as preposition and noun, adjective and noun, subject and predicate, verb and object.

Wrong: The type area on each, page is just over one square inch.
Right: The type area on each page is just over one square inch.
Wrong: His lordship, said that, etc.
Right: His lordship said that, etc.
Wrong: It is hoped, that he will, when he arrives in England, be able to steady opinion.
Right: It is hoped that he will, when he arrives in England, be able to steady opinion.

P4c Series, First Item

Do not use a comma before the first item of a series.

Wrong: Among those who attended were, Sir Cowasji Jehangir, Sir Chimanlal Setalvad, etc.
Right: Among those who attended were Sir Cowasji Jehangir, Sir Chimanlal Setalvad, etc.

P4d False Apposition

Do not use a comma before quoted matter unless it is in apposition or follows a reporting verb such as said **(see 1b).**

Wrong: The name of the film is, "
Right: The name of the film is "
Wrong: All should see him in his first film "
Right: All should see him in his first film, "

P4e **Such as**

Do not use a comma after such as.

Wrong: He lost several crops, such as, tobacco, beet, etc.

Right: He lost several crops, such as tobacco, beet, etc.

EXERCISE P4

Correct the following sentences:

1. The committee submits, that Indian commercial and industrial interests are entitled to be taken into confidence regarding the terms of the treaty.
2. This fact suggests, that, the Kshatrapas were out in charge of separate provinces.
3. Mrs. P. Subbaroyan, went to Geneva last March.
4. There are other signs of unrest too, notably the feeling that big business, has come gradually but completely to dominate European political representation in the legislatures.

SEPARATION OF SENTENCES

Sentences not connected by and **or** but **and not closely connected in thought must be separated by**

P5a **A full-stop, after a statement.**

How well he speaks!

Wrong: At Andheri the gathering was not so large, nevertheless, there were two taboots from Tape and one from Andheri.

Right: At Andheri the gathering was not so large. Nevertheless, there were two taboots from Tape and one from Andheri.

P5b **A question-mark, after a direct question, but not after an indirect question.**

Wrong: How did the accused come to know that the register was missing, asked counsel?

Right: Counsel asked how the accused had come to know that the register was missing.

P5c **An exclamation mark, after an interjection or to close an exclamatory sentence in direct speech. (See O9.)**

Right: How well he speaks!
Down came the hammer!

("*When the exclamation mark is used after mere statements it deserves the name by which it is sometimes called, mark of admiration: we feel that the writer is indeed lost in admiration of his own wit or impressiveness*"—*Fowler, "The King's English.*")

P5d **A semi-colon or a colon, in place of a full-stop, when the two sentences, though not connected by** and **or** but, **form part of one thought.**

Faulty: Opinion regarding the publishing of proceedings was divided. Some leaders expressed the view that, as some delegates were press correspondents or allied with press organisations, nothing could prevent leakage of news.

Better: Opinion regarding the publishing of proceedings was divided; some leaders expressed the view that, as some delegates were press correspondents or allied with press organisations, nothing could prevent leakage of news.

P5e False Separation

Do not use a semi-colon to separate a sentence from a group of words introduced by who, when, since, **etc.**

Wrong: The first to do so was Dr. Ahmed; who found the theme one after his own heart.

Right: The first to do so was Dr. Ahmed, who found the theme one after his own heart.

EXERCISE P5

Correct the punctuation in the following sentences:

1. The Foreign Office emphatically denies the alleged existence of Croatian camps an indignant denial of Hungarian implication in the assassination has been issued.
2. The cortege was followed by the nation's most distinguished citizens and servants of the Republic headed by M. Lebrun, representatives of all foreign nations were also there.
3. The jury deliberated for an hour and and a half when the foreman declared the verdict it was greeted with cheers by the friends of the accused present in court.
4. What will that depend on the number of applicants or their qualifications.

QUOTATION MARKS

P6a Inverted Commas

Use inverted commas to set off all words reported in direct speech.

Right: Mr. J., in leading it, made a first-class speech, well-arranged and lucid in its exposition and delivered most effectively. "We are," he said, "living in a new world, in which a nation that is not prepared to organise and plan its own economy will go to the wall."

For further rules with reference to the use of quotation marks in direct and indirect speech see R10.

P6b Broken Quotation

When the extract quoted is broken up into several paragraphs, use inverted commas at the beginning of each and at the end of the last one.

Example: "Our obligation to the Indian Princes is great. We welcome their offer to enter the Federation. But let them remember that they have to come in to help our countrymen and not as a handicap.

"The Princes, who time and again have proclaimed their enthusiasm for Dominion Status, seem now to bestow more affection on Federation, and are willing that deductions should be made on the Princes' side from the Dominion Status ideal so long as Federation is not touched.

"Thus the Princes are doing a great deal of harm to India. I implore them to guard against the fate of those who are prepared to let themselves be used as blocks in the way of India's march towards her destiny."

P6c Quotes within Quotes

Use single inverted commas for matter quoted within a quotation.

Example: "What," he asked, "is this 'new arrangement' we hear so much about?"

P6d Position.—1

Always put final commas after a comma or full-stop.

Example: He said, "We are at the dawn of a new era."
"We are at the dawn of a new era," he said.

P6e Position.—2

Other punctuation marks may come before or after the final quotation mark, according to the sense.

Example: Who is arranging the "At Home"?

EXERCISE P6

Punctuate the following sentences:

1. One question which was put to me he said in my recent tour both in Bombay and Calcutta was why are you attaching this bureau to the Indian Stores Department and would it not be better to have it as a separate organisation.
2. I have received hundreds of letters from all classes of people asking are you going on with it.
3. Mr. Gandhi and I correspond frequently he added and in one of my letters I asked him purely in my private capacity will you co-operate and support the Indian reforms.
4. The greater part of Mr. B.'s life he said has been devoted to work among the poor and every political social and philanthropic organisation in the area was represented at the church service.
5. Mr. K. L. said why does the International Labour Office not use its influence to devise machinery by which the conventions ratified by the Government of India should ipso facto apply to the Native States which are at present not bound by the conventions.

THE APOSTROPHE

P7a Contractions

Use the apostrophe to mark the omission of letters in ordinary contractions.

e.g. Can't, won't, it's (for *it is*, not *of it*, see 7b).

P7b Its, It's

An apostrophe must not be used in the word its **when it denotes possession. But** one's, other's, either's **take the apostrophe.**

Example: It's its colour that makes it unusual.

P7c Possessive Case

Use the apostrophe to indicate the possessive case of a noun, 's where singular, s' where plural. If the noun ends in s **add the apostrophe only (s') if there is no new syllable in pronunciation, apostrophe 's' (s's) if there is a new syllable.**

No new syllable:

Mr. Villiers' attack, the Prince of Wales' visit, Dr. Goebbels' speech.

New syllable:

Mr. Thomas's denial, St. James's Palace, Pythagoras's doctrines.

EXERCISE P7

Insert apostrophe where necessary:

Dr. Goebbels accusations, three days imprisonment, the Bombay Suburban Boy Scouts Association, seven years hard, an eye-witness account, see whos there, whose book, theirs, its mine, the company closed its mines.

HYPHEN

P8 Use a hyphen to join two words when the context demands that they should be regarded as one word.

Like other marks of punctuation there is nothing sacrosanct about the hyphen. Outside certain combinations in which the union is more or less permanent (e.g. water-lily), there is wide scope for individual choice. This should be exercised solely and always in the interests of clarity. A non-hyphenated compound noun may be confusing in one context and quite clear in another.

For example, in the headline MINOR HOUSE COLLAPSES IN BOMBAY many readers would at first sight read *minor house* (subject) *collapses* (verb) and be puzzled to know what a minor house (small house?) may be. A hyphen between *house* and *collapses* at once makes the meaning clear. MINOR HOUSE-COLLAPSES IN BOMBAY.

P8a Modifier—Before

A hyphen is used between two or more words which serve as a single modifier before a noun.

Examples: Short-term credits, up-to-date methods, twentieth-century ideas.

P8b Modifier—After

When the modifier follows the noun, the hyphen is omitted.

Example: Their methods are quite up to date.

P8c -ly Compounds

Words ending in '-ly' are not as a rule hyphenated.

Examples: Securely guarded treasure, nicely painted house.

P8d Be consistent in doubtful cases.

If you decide that heat-wave, for example, **should be hyphenated, let it always be so. Draw up for yourself a list of such words and stick to it. The following may provide a nucleus for such a list.**

One Word.

earthquake.
guardroom.
gunshot.
landslide.
letterpress.
lighthouse.
malcontent.
moneylender.
octogenarian.
shopkeeper.
smallpox.
stockbroker.
millowners.
forthcoming.
schoolmaster.

Two Words.

business man.
young man.
in spite.
in order.
live stock.

Hyphenated.

income-tax.
coup-de-grace
(*but* coup d'état).
to-day.
to-morrow.
tell-tale.
re-elect.
pre-war.
co-operation
lock-out.

DASHES AND BRACKETS

P9a Not for Commas

Do not use either dashes or brackets when a pair of commas will serve as well.

Commas would have served as well, for example, in the following:

The plot, which was to assassinate King Carol and abduct his favourite, Mme. L.—against whose presence in the capital there is a strong party of opinion—was unearthed on the occasion of the Orthodox Church Easter.

Legitimate uses of dashes are:

P9b Thought-Break

To mark an intentional break in

She is found in her flat dead of poison.

thought or grammatical construction.

(*See* example given under P1c.)

P9c Emphasis

To emphasise a point of argument.

Example: The only way to save the franc is—devaluation.

Legitimate uses of brackets are:

P9d Parenthesis

To set off in parenthesis words wholly unrelated to their context.

Example: The figures I have quoted (see above) are not exact.

P9e Insertion

To set off words inserted in a quotation (square brackets).

Example: "It was he [Mr. Lloyd George] who said, etc."

P10. MISCELLANEOUS EXERCISES

Punctuate or correct the punctuation, as required, in the following sentences:

1. She is found in her flat dead of poison and the mystery of the play is who poisoned her.
2. Some quick turn rounds are being made notably by the Empress of Britain which arrived last evening and leaves on Saturday after being refuelled revictualled and cleaned up in 36 hours.
3. It was soon seen that dear father masaryk as his people affectionately called him had been reelected.
4. Those, who received their honours from him, were greatly impressed with the manner in which he dealt with each one personally.
5. He said that some shops in the section, of which he was in charge, were closed as a result of the strike.
6. Witness was asked whether he remembered any strikes, which occurred during 1918–1922.
7. One day in July, there was a fall of Rs. 4,000 in the earnings from the tram service, this being due to the heavy rains, which fell on that day.
8. So complete a reversal of the policy, which has been in force for 14 years, would be justifiably regarded as an attempt to break the power of the Assembly.
9. After welcoming the members, associates and those well-wishers of the Society, who were present, he expressed regret at the absence of Mr. S.
10. The matter was one, which concerned the internal administration of a foreign State.
11. He thanked the Government of India for the general policy of advance, which they were pursuing.
12. A motion will be introduced in the State Council on the subject of the sale of arrack in bottles in all areas where foreign liquor is now sold in bottles.
13. Their harbour the president complained had been long neglected in anticipation and in aid of the Cochin harbour.
14. The explosion occasioned considerable Panic among the people who

were busy making purchases in the bazar.

15. Sir Harry Haig the Governor received this morning a deputation of leading Muslims.
16. The Chamber by the large majority of 555 votes to 9 ratified the Agreement reached by M. Laval during his visit to Rome on January 7.
17. The whole structure, on which Government relied for Indian Home Rule had broken down.
18. The non-officials, who have resolutions standing near the top of the business paper for Monday are standing out against such a move.
19. There are hundreds of people, who are suffering from this hopeless form of slow and relentless paralysis.
20. They now hold 15 boroughs out of the 28, which polled.
21. The vessels, which are now being handled, include 27 liners.
22. They may be safe to-day but one day the mind of India may be fully roused and treat, as they deserve to be treated, those who may be used as hindrances to the fulfilment of her destiny.
23. The Assembly protest against a system of army procedure, which has long worked satisfactorily throughout the armies of the British Empire outside India in peace and in war.
24. Our special correspondent dwells on the harm caused by its presentation to the public by papers and others, who have from the outset been hostile to the scheme.
25. It is highly probable that the unity, on which such store is rightly laid may be endangered.
26. Pandit Malaviya said that those who were responsible for the deed, had covered themselves with indelible shame.
27. A slashing attack on the Darrow Board which recently issued an adverse report on the National Recovery Administration was made by the N.R.A. administrator General Johnson.
28. The Government of India cannot move in the direction of industrial planning until orders have been received from London which always considers its own preference rather than the benefit of the masses.
29. Fortunately Government's official representative in the Geneva delegation is Mr. A. G. Clow who has for years been in particular touch with Government's activities.
30. Some of them which refer to people still alive may not be published for some time.
31. Mr. S. R. Mr. B. S. and Dr. Z. however reiterated their objection to the imposition of an excise duty on a commodity which did not exist and was not manufactured in India.
32. The silence in the London naval talks which has now lasted a week is likely to be broken to-morrow or Thursday and Japan which has been examining the British compromise suggestions will give her reply at the Anglo-Japanese meeting.
33. Elaborate police arrangements alleged frequent threats to witnesses by the suspects who were standing behind the witness-box making one of the witnesses stand nearer the jury and farther away from the suspects in consequence of the alleged frequent threats these were some of the features of the proceedings before the Bombay Coroner on Saturday when an inquest was held touching the death by knife wounds on May 9 of R. a Rampuri Muslim in the house of a singing girl at Foras Road.
34. No expedition I am convinced could have been run with better judgment or with greater efficiency and deter-

mination than this one and it was a great credit to the leader that he brought his party through without casualty but it has now been abundantly demonstrated that even a perfection of human effort cannot be expected to achieve success unless reasonable favour on the part of the elements is vouchsafed to the climbers at the final critical stage some luck in the behaviour of the weather is essential.

35. Although the ancient homelands of constitutional liberty in the West he said are not yet seriously affected we have to confess sadly that over large parts of Europe the cult of force what in the Great War we used to call Prussianism has for the moment triumphed intellectual freedom is disappearing with political freedom the freedom of conscience speech press thought and teaching is in extreme danger in many if not in most of the European countries the standard of human freedom has already fallen far below that of the nineteenth century perhaps I do not exaggerate when I say that there is less what we call liberty in the full human meaning freedom thought speech action and self expression to-day in Europe than there has been during the last 2,000 years.

36. This provincial conference has read with amazement the statement issued by Dr. A. in reply to the Viceroy's remarks in connection with Congress entry into the Assembly and records its strong disapproval of the views expressed and the mentality exhibited therein this conference particularly repudiates that part of the statement which says that the Congress gave up civil disobedience in fulfilment of the condition laid down by Sir H. H. on behalf of Government this conference wishes to make it clear that the Congress did not adopt any method of work in a spirit of expectation from Government this conference further notes with regret that a few prominent Congressmen have taken upon themselves in an irresponsible manner the task of throwing suggestions which are not only undesirable from the Congress viewpoint but also deplorably wrong in tactics.

37. The prime minister appealed especially to the younger generation to regard the national government as a great philosophy of social progress had they not seen liberty disappear in nation after nation stability and organic evolution as opposed to sharp practice and revolution was the policy which would enable government and the nation to progress without experiencing the disastrous effects of the sudden breaks in continuity government having got the nations confidence and stability intended to keep them mr. macdonald referred to the disaffection bill which is contested by the opposition parties and declared that he would never allow subversive influence to grow in britain so long as he could prevent it by legislation without depriving the citizens of their their liberties.

38. Mr. a and miss w. who came from delhi appeared before a simla magistrate to-day when miss w. produced her birth certificate showing that she is over 20 years of age she declared that she had left her fathers house of her own accord with a view to getting married to a the magistrate discharged a who had been arrested at delhi on telegraphic information from here about the alleged abduction of miss w.

39. The first point for inquiry in connection with a commodity such as

say groundnut will be how the cultivator now sells his produce and to what extent he gets full value at his market and more important still what actual waste is occurring through faulty organisation there is as yet no answer to this question obviously not the means to be employed whether the development of the cooperative system or some alternative method whichever in the present state of education and of custom in india is considered preferable will be one of the most important points of inquiry.

40. Individually our voice will remain unheeded the opinion of a body such as we contemplate would carry very great weight again it is fortunate that so far the development of motor transport has not required outside towns vehicles heavier than the 30-cwt. class and roads are being adjusted to carry these but technical developments such as the improvement of compression ignition are likely to result in the rapid development of motor transport beyond the capacity of the type of road now being developed in such an event and in respect of the speeds to be permitted for various vehicles on different types of roads and on other matters the voice of the roads congress would be listened to while that of individuals might not be heeded.

KEY TO THE EXERCISES

THE VERB

EXERCISE V—1

1. Local Congressmen are making efforts to resuscitate Congress organisations in the province, which since the imposition of the ban have been in a dormant state.
2. The pilots were the guests at a banquet this evening. Mr. R. W. Bingham and Mr. Stanley Bruce were invited.
3. So far in the highest standards coaching has been done to qualify students for the Cambridge examination.
4. Every good Britisher's creed is to buy British. Can you blame India if she has absorbed the creed we have preached from our own housetops?
5. Since yesterday all the students of the Institute have stopped attending the classes.
6. The Sultan of the Maldives was deposed by the Maldivians on October 2.
7. Recently the magistrate has been conducting propaganda among the people.
8. Since the Empress Mills closed down, the Strike Committee has been concentrating its attention on the Model Mills.
9. The Nienhagen oil well in Hanover has been burning furiously since 7 a.m.
10. The district local board adopted an anti-malaria scheme at the meeting held last Saturday.
11. The loss of crops is estimated at hundreds of million dollars and is expected to increase daily. The thermometer at St. Louis has risen to 113 degrees.
12. Two years ago the municipality was superseded, and consequently there appears to be extra zeal among the public to vote in the elections.
13. Hitherto the Soviet has ignored all bourgeois teams as products of capitalism.
14. Mr. A. C., who went to Calcutta last week to conduct the negotiations, has wired that the application has been granted.
15. Mr. Gaskin's craft is an improvement on his father's early designs, and he has spent every penny of his capital on it.
16. The local Government published the draft of the Bills on June 28.
17. Mr. B., who is now on a world tour, arrived here from Cannanore. He started from Ahmedabad on January 1, and has covered so far 5,000 miles.
18. This is the third time that Mr. P. has been elected to the chairmanship.
19. About 200 students have been on strike for the last six days as a protest against certain orders of the Principal.
20. Mr. K. M. and others, who underwent imprisonment for periods of more than one year, are not eligible.

EXERCISE V—2

1. Some scepticism was expressed as to the truth of this story, but no charge has been preferred against the men.
2. Mr. H. asked why the leave vacancy of the Finance Member had been filled by a European Member against the established convention.
3. Another jatha of 25 was dispersed after six of them had been arrested.
4. A further complaint is that the railway, which has hitherto been accepting rice booked in sound

secondhand bags at the railway's risk, is now insisting on a risk note being signed.

5. About a month ago, your political correspondent drew attention to the possible conflict.
6. The Soviet's acceptance represents the success of French diplomacy, which has recently been endeavouring to enlist Soviet co-operation in a scheme for an Eastern pact.
7. It is significant that recently the *News Letter* has been attacking the National Government for its disarmament policy.
8. Mr. N., who is carrying on negotiations on behalf of the workers, has addressed letters to the management.
9. Another kind of ban also exists. It relates to lawyers who were dismissed or suspended by any competent court during the days of the civil disobedience movement.
10. Hardly had the echo of the execution of the two dacoits died down when a report reached here of a dacoity committed not far from Shadadkote.

EXERCISE V—3

1. While the horses were being led into the paddock a shot was fired
2. The sepoy caught the thief just as he was stepping on the bus.
3. While waiting the clock struck eleven.
4. Mr. N. said that while Germany was rearming they were doing nothing.
5. He was still speaking when the clock struck six. There was no quorum in the house.

EXERCISE V—4

1. It is reported that the carrying out of the scheme is still meeting with difficulties from the Dutch Indies.
2. He pointed out that the work of untouchability-removal is not being done satisfactorily in Gujerat.
3. The witness said that every morning he goes to work at the same time.
4. It is said that money is being collected in China for homeless families.
5. He is not the sort of cashier who often makes mistakes.

EXERCISE V—5

1. If their services are sought they will consider what help they can give.
2. If the objectionable resolution is cancelled, they will not supersede the Council.
3. If an agreement is arrived at there will no doubt be need for legislative action.
4. In case Government are unable to form conclusions, they will bring forward another bill extending the life of the Act.
5. He has stated definitely that he will resign to-morrow if the Radical-Socialist Ministers resign from the Cabinet.
6. The most equitable basis will be furnished if the ex-factory price is taken in the case of each factory.
7. If the ten highest price quotations are taken it will naturally act very harshly on the factories less advantageously situated.
8. If the number of subjects prescribed at Aligarh is compared with the number of subjects taught at Oxford or Cambridge the contrast is striking.
9. "It would be a positive hindrance to my faith if there were no miracles," he added.
10. I know if he were to come to such a decision he would not keep it a secret.
11. Pandu is alleged to have offered to do so, if he was given Rs. 100.
12. If any soundings had been taken, it would not have afforded any help.
13. If this were allowed to go on unchecked, part of the town would be washed away in twenty years.

14. The resolution adds that if such exhibitions are not stopped, their licences will be forfeited.
15. "If you wreck the White Paper scheme to-day, further reforms will be delayed by at least two decades."

EXERCISE V—6

1. Despite the assurance that her father would return, she repeated that daddy would never return.
2. The warning that a reactionary policy would smash the Empire was given by Sir S. H. in a speech at Chelsea.
3. Notices were issued that if the operatives did not return new men would be employed in that department.
4. He believed that when the Chamber had considered the Report it would be struck by the scrupulous regard paid to their representations.
5. Mr. R. gracefully said he would not allow his mind to harbour any bitterness.
6. It was expected that the Bill might provoke keen opposition.
7. Mr. C. D. remarked that the money would be spent on roads which fell under that category.
8. He promised that a Constituent Assembly to settle India's constitution would become a live issue.
9. Workers have been warned to resume work to-morrow, failing which they will be suspended from service.
10. Dr. V. R. has reminded Hamburgers that Hamburg is the "door of the world."
11. It is hoped it will be possible to take up this work more extensively in the future.
12. It is now proposed to extend this to more schools, and before long it is expected that this will be adopted in all high schools in the State.
13. It was decided that if any agreement were arrived at it should not be binding unless it was confirmed by the Corporation.
14. This sets at rest the apprehensions that the budget for the next year would be a deficit one.
15. Information is now available regarding the revised rates for telephones which the Government of India will be introducing before the autumn.
16. The ambassador expresses the hope that a new agreement without the disputed clause will be negotiated.
17. It may be expected that when the new system is introduced it will be possible to hire telephones on either an annual or a monthly basis.
18. The Commissioners have decided to charge only a nominal rental, which will be revised later on according to the use made of the airport.
19. A British company has been floated to export molasses from India to Great Britain, where they will be turned into manure.
20. They will see Mr. G. at Wardha next week, when the whole case will be considered.

EXERCISE V—8

1. Mr. N. D. conferred with the French ambassador this morning to prepare the way for the naval talks.
2. T. V. was brought before the Court on Monday to answer a charge of causing hurt with an iron pounder to B. F.
3. The merchant put the luggage in to be taken by river to Howrah.
4. A conference of political workers was called to make arrangements.
5. They should see that the grievances of the rate-payers were brought to the notice of the authorities for redress.
6. He has undertaken this journey to discuss with Government the vital question of the Bhavnagar port.

7. It was agreed that the head clerk should be sent to Madras to engage counsel to put in a petition in the High Court.
8. The move to hold the elections early in August has given a decidedly new turn to the issue.
9. Factories are required to keep full particulars of the persons they employ for the buying of sugarcane on their behalf.
10. It was, he said, very unwise for all young men to flock to the University merely to obtain a degree.
11. No need had been felt to take into account this year the profit that had actually been earned on the bank's investments in securities.
12. Efforts are continually being made by Government to develop the salt industry in the Province.
13. A requisition for a special meeting of the Corporation to decide the question finally is to be presented to the Mayor.
14. A proposal has been made to start an organisation of sugar technologists.
15. Others have made offers to act as the Board's selling agent at various ports.
16. The machine does not embody the principle of beaming, as the warps are made to be woven by the stretch system.
17. The coins have been sent to Calcutta to be tested.
18. He brought forth currency notes worth Rs. 800 to be doubled.
19. They will be fitted with triple engines to enable the journey to be performed in the quickest time.
20. He was handed over to be sent to jail.
21. There is a great scramble to be elected on that body.
22. The sliced pieces will all be removed to the kitchen to-night to be cooked for the public feast.
23. He was not in Bombay at the time the leaflet was given to be printed.
24. While they were fleeing, he chased them with a loaded revolver, and shots were freely exchanged.
25. Her foot slipped while she was walking along the bund leading to the Durga.
26. Grown mainly for internal consumption, India's crops have nevertheless a substantial export.
27. The writer was permitted to have a peep at this rendezvous, which has been completely re-decorated in an attractive colour scheme.

EXERCISE V—9

1. It is almost incredible that the treasury should announce its intention to purchase a huge amount before the end of the year.
2. A suggestion will be made that a seismograph should be installed in that area.
3. The Government had always taken the view that it was most undesirable that the only source of outside help should be France.
4. Mr. Henderson expressed the wish that private conversations should be proceeded with.
5. The committee thinks this necessary in order that it may be possible for the Bank to raise the necessary long term capital.

GRAMMAR

G1

1. Considerable anxiety is felt about the canal embankment, which practically protects Arrah. The water here has reached a high level. If the embankment gives way, it will be impossible to save the situation.
2. Considerable encouragement for the

scheme has been received from the Bengal Chamber of Commerce, which has promised its full support.

3. The Committee hopes to be able to make an early announcement in regard to the details of its programme.
4. The leper community of the State of Hyderabad have wakened up as never before to the possibility of treatment for their affliction.
5. The Commission expect to complete their inquiries by the end of August.
6. Although full details are not available, it is understood that measures for closer vigilance and quicker investigation will be put into effect and speedier prosecution of the cases in hand has been recommended. Efforts will be made to seek the co-operation of the public and in order to inspire confidence among residents every assistance will be rendered as soon as it is requisitioned.
7. The Congress, consisting of engineers, was concerned with technical, rather than with administrative questions, and, incidentally, with the desirability of forming itself into a permanent organisation to discuss them.
8. The Association, in a circular to its members, observes that there is considerable anxiety about the recent fall in the price of jute.
9. At the present moment, the British Government are in a position to force any constitution they like upon India.
10. The Miners' Federation is calling a coalfield conference on September 28 and expects to reach a final decision on September 29.
11. How far the new story of his alleged misdoings can be trusted is impossible to say. There is no means of checking it, of confirming it, or of discovering its untrustworthiness.
12. Two such thefts have been committed during the week and the departments concerned have lost nearly 500 feet of wire.
13. These Bills are most revolutionary in character and are calculated to prevent Indians acquiring lands and to deprive them of their existing and ancient rights of dealing in the only important local product.
14. They regard the cut as entirely unjustified, since the demand for this kind of cloth has considerably increased.
15. It is apprehended that there will be a further serious fall owing to Java's desire to unload stocks on the Indian market, and to maintain a hold on the Indian market.

G2

1. All the men accused were seen chatting with one another as well as with the pleaders and the police guards.
2. The paper does not think that Burma's constitution is one whit inferior to that of India.
3. The iron-tyred bullock cart was more destructive to roads than any other vehicle that used them.
4. This is due not so much to quinine's prohibitive cost as to the gross apathy of the Provincial Governments.
5. But the provisions of the Bill go much further than the avowed object.

G3

1. Mr. C. B. has urged that the principle upon which rents on Crown lands for rubber growing are based should be notified.
2. A number of houses have collapsed but no loss of life or cattle has been reported.

3. The latter and his favourite female disciple having been cited as witnesses, an application was presented to examine them by proxy.
4. The arrest of Inspector M. of the police force, and of eight others, has precipitated a scandal.
5. Comparing the group index for the June quarter with that of a year earlier, considerable increases were recorded.
6. Every nation and every government is engaged in an economic war.
7. It was hard luck for the *Rainbow*, which was leading by half a mile and which was only half a mile from the finish when the time-limit expired.
8. The situation in London is indicated by the Metropolitan Water Board who are threatening compulsory restrictions.
9. It appears that a West-end store assistant saw both accused each take a pair of stockings and put them into her handbag.
10. Witness saw her reading revolutionary literature, and he was told that she had been given this by her tutor.
11. The orders of the Local Government superseding the Ajmer Municipality have now been received and released for publication.
12. The extensive back-water system which links together the two States offers a splendid opportunity to make Cochin the Venice of the East.
13. The number of meetings held and the attendance were on the whole satisfactory.
14. The problem of other noises remains to be dealt with.
15. A brief description of the ballroom and some of its attractions is given below.
16. Nobody, Congress or Liberal, believe that the constitution outlined by the J.P.C. Report is designed to serve the interests of India.
17. The statistics for 1933 show a distinct improvement over those of the worst slump years.
18. And, of course, the problem of old debts remains.
19. Mr. S., Sub-Inspector of Police, who, with a constable, went unarmed to the village, was surrounded by a crowd of Maravas.
20. A magistrate and a posse of police were all involved in the accident.
21. He said that the result of the referendum showed that an overwhelming majority of producers were in favour of the scheme.
22. He said that in both cricket and politics goodwill and good humour are necessary.
23. It is understood that from January next the number of shops dealing in foreign liquor is likely to be doubled.
24. The vast majority of producers of tea in India were in agreement with this idea.
25. A very high percentage of the students are suffering from chronic eye and tooth complaints.

G4

1. The proclamation warns members of the Assembly against the impassioned utterances so much in vogue to-day.
2. The report of the Director disclosed a most scandalous state of affairs in regard to the food of the people of the country.
3. All the accused persons are liable to the death penalty.
4. The White Paper and the evidence of Sir Samuel Hoare furnish abundant proof of the changed spirit in which the British authorities have approached the problem.
5. The Pandit knew that Hindu society was suffering from many ills.

6. The prisoners have been removed from police custody to the Civil Jail.
7. He was a lover of Hindu-Muslim unity.
8. The real honest truth was that Government were anxious to conciliate Muslim opinion.
9. The Yugoslav memorial adduces considerable evidence of a terrorist organisation established on Hungarian soil.
10. The widow is now ostracised as her friends are afraid of a sudden turn of the Wheel of Fortune.
11. Much booty consisting of cash and ornaments was taken away.
12. Yehia Pasha declared that the reports of tension between himself and Ibrashi Pasha had been concocted by the Press.
13. A public meeting convened in the Chowk Mandi ended in pandemonium.
14. The match was continued at Lord's in glorious weather.
15. Mr. Winston Churchill received prolonged applause.
16. A European woman lies in a precarious condition at the British Military Hospital.
17. As a humble servant of God, my object is to meet those on the frontiers who call themselves servants of God.
18. *Reuter* has been informed by a Yugoslav authority that most of the Hungarians will probably be allowed to return in the near future.
19. This represents Lb. 650,000 net increase as compared with last year's figures.
20. Meanwhile, according to the Rengo Agency, Japanese official circles are giving serious attention to the reports.
21. He was the first member to be a member of the British Parliament.
22. There is a complaint that the committee has not been mindful of the interests of the middle classes.
23. The Council shall establish a committee to examine the question of the abuse of rights of political asylum.
24. Mr. Sastry next emphasised the place of the teacher in the body politic of society.
25. Mr. Walter Runciman replied that in the past year imports of Indian cotton had considerably increased.

G5

1. The Royal Calcutta Turf Club has decided to introduce the system on the same basis as has proved so successful in Bombay.
2. Provision has to be made to train youths to engage in such occupations as have been introduced as a result of modern civilization.
3. In such industries as cotton and iron and steel there was hardly any room for expansion in India.
4. The Church, which is the third edifice that has survived the ruin of Old Goa, was commenced in 1596 and consecrated in 1603.
5. These students, who are interested in aviation, may then put together a few rupees and buy and also build machines to fly about in.

G6

1. There is no chance of Britain's returning to the Gold Standard in the near future.
2. Elections for the Town Congress Committee resulted in Dr. Antrolikar's being elected.
3. There now seems little hope of his being considered for inclusion in further Test Matches.
4. The experiment does not justify Government's ordaining a 24-hour rotation officially.
5. He says there is no question of

Germany's being able to make war at present.

G8

1. The specific points which they raised, with which his Government were directly concerned—a building grant towards their library building, the opening of additional classes in the Anglo-Urdu High School at Hubli, and the provision of an Anglo-Urdu Middle School in the town—were generally questions of finance; it was impossible to promise a grant in the near future for such projects.
2. M. Eckhardt, the Hungarian delegate, told the Council that the refugee question was steadily getting worse. He asked that Yugoslavia should see that the expulsions were stopped.
3. He suggested a broader trade mission to India to explore the possibilities of developing trade in goods which India herself was unable to manufacture, and to foster the principle that the more British goods India buys the greater is Britain's capacity to buy Indian agricultural products. British manufacturers, he said, must, however, adapt themselves to the fact that India has well advanced secondary industries of her own, which she is determined to develop.
4. Sir Basil Blackett drew attention to Lancashire's new preference against Japan, but expressed the opinion that she would not help by refusing India constitutional reform.
5. The resolution affirms that the proposals in the memoranda offer possibilities of an agreement, and recommends that they should be referred to the Bureau for reconciliation.
6. Lord Willingdon said: "India is changing very fast and the responsibility for the change is mainly due to the fact that Britons for the past 100 years have been working to develop in Indians a spirit of responsibility which, in due course, will fit them to undertake the administration of their own affairs."
7. After paying a tribute to Scotsmen, "the pioneers and pillars of the Empire," Lord Willingdon said he had often been asked how he could endure so many years of exile. "There is no question of exile," he said, "when there is a duty to perform and when there are all opportunities for life within the British Empire."
8. "The day when we could be accused of regarding these countries as a useful dumping ground for inefficient members or the black sheep of the family is long past," said the Prince of Wales. "Government not anxious to see the establishment of more farm schools on this model, and are giving their whole-hearted support to the movement. Consent has already been secured to start a school in British Columbia."
9. The Governor hoped they would keep their duty constantly in mind.
10. The Minister stated that the necessary rules of the Bombay Panchayat Act would soon be published.
11. The Minister stated that Government had not yet received this proposal.
12. The Agent thinks that the system of local option is desirable and necessary.
13. Following the Wardha talks, it was thought that Mr. Aney would safely secure a seat in the Assembly from Berar.
14. While Dr. Dalal recognised that Government were doing much for the protection of factory workers, he pointed out that they had not

inserted provisions to safeguard the workers' health.

15. The Premier, referring to the London naval talks, declared that an understanding among the Powers would be one of the most conspicuous marks on the road to peace.
16. Mr. Field hoped that he would see scientific research of this kind carried on by Iraqis.
17. After the period was over, the sureties appealed to the High Court for the return of their securities, declaring that they did not want to remain surety for the debtors.
18. The motion requests that the "duty levied on tyres intended solely for bullock carts be reduced."
19. He did not think that Britain had reached saturation point in the home market. In his opinion British foreign trade was still tending upwards.
20. Mr. Santosh Kumar Basu described how Mr. Sen Gupta used to sway the Corporation committees to his will in the face of much opposition.
21. He hoped that Indians would refrain from working it. If they did, he said, history would repeat itself, and the magnetic force of the Constitution would be sufficient to make it impossible for them to stand aside.
22. Sir H. Haig, replying to Seth Abdoola Haroon, denied that Government were paying an allowance to B. for propaganda work.
23. Mr. J. C. Banerjee asked: Why have no roads been named after, say, Lord Sinha or Sir Brojendra Mitter, Sir Ali Immam or Sir Mahomed Shafi?
24. He said: "The event, owing to its taking place in the historic capital of the Marathas, and with the presentation of the dress, is enough to thrill the hearts of all those who love Maratha history and have made its research their life-work."
25. The Convention had never been ratified by any considerable number of countries, "but we are returning to Geneva to do our utmost to see that every nation ratifies it."

WORDS

EXERCISE W—1

1. While Bai Sajjan was walking along Prem Derwaja road she was knocked down by a motor lorry.
2. The elections take place on July 10.
3. The agent agrees that there has been a decline in the trade but does not see the need for a corresponding reduction in freight.
4. The acceptance of the principle of Federation depends entirely on the question whether the report incorporates the conditions on which the Princes are prepared to federate.
5. The King has decreed that the crown of the Kings of Kandy must also be restored to Ceylon.
6. Germany's creditors will require more than an assurance that German currency has not been frittered away by her internal policies.
7. What shame would be ours if we, who found our England great and free, were to hand it on to those who came after us poor, diminished and subject to the dictates of a foreign foe.
8. Up to Sunday afternoon 271 delegates had arrived, the largest contingent being from Behar.
9. The Chief Minister formally inaugurated this evening the Siruvani Water Works, which have been constructed to supply water to Coimbatore.
10. Belgian coalowners have agreed not to cut the miners' wages. Consequently the strike called for Monday will not take place.

11. The river Padma is in high flood, almost unknown within living memory.
12. Cholera is on the decrease in Jalgaon town, though one death occurred.
13. The notice stated that the workers had been wrongly informed that a cut of 15 per cent. was to be effected in their wages.
14. Doubt exists as to Government's ability to restore peace and order.
15. He said that he would never visit such an irreligious place again.
16. I trust that Government will not fail to take full advantage of this offer for road development.
17. The topmast was lost and three of the crew were injured.
18. The dacoits apparently found the long imposing Punjabi turban easy to steal.
19. The Rao Bahadur pointed out that in these days religion had become a curse, and was impeding their progress in every branch.
20. Out of the total cost, Government have already agreed to grant a loan of Rs. 3,00,000.
21. The arduous labours of the Committee were referred to in the King's Speech.
22. Malaria accounts for 25 to 30 per cent. of the total mortality in India.
23. He referred to an historical event which had occurred 177 years ago.
24. The coastal trade also showed an all-round increase, ranging from 8·8 per cent. in cargo clearances to 6·3 per cent. in ballast departures.
25. As it was disappearing into its hole the man, with his face contorted with great agony, pulled it out and killed it.
26. Apparently the date by which Sir Phiroze Sethna was to be informed has passed.
27. There was an amusing example yesterday of the whirl of speculation.

28. For the relief of the sufferers the trade department has set apart 5 per cent. of the pay. This step will be followed by other departments.
29. Thirty students in Lahore. . . . The group are leaving Lahore to-day.

EXERCISE W—2

1. He had two large wounds in the head, which required seven stitches.
2. Shri G. M. said it was useless to rely on the words of the Congress.
3. The Committee felt that it would be a pity if no advantage were taken of the work already begun.
4. They found a 14th century fort which had changed hands many times.
5. They should also exert themselves to save the lives of other animals slaughtered for their flesh, hides or bones.
6. They prostrated themselves or squatted in the scorching sun for several hours.
7. The members gave a tea party to Sir S. P. to congratulate him on the knighthood which has been conferred on him.
8. The middle classes in Germany find starvation staring them in the face.
9. Gokhale started life as a teacher.
10. So far as is known, no further arrests have been made.
11. Three workmen fell from the cage and were killed.
12. If anyone scoffed at their loyalty they would instantly down tools.
13. He proceeded to discuss the work to be done in the country.
14. He is charged with criminal breach of trust in regard to certain sums of money received by him.
15. Gambling was being carried on on a large scale in these dens.
16. In effect these representatives will constitute a permanent Council of Ministers.

17. Immense enthusiasm was roused by the plebiscite.
18. A few days later it is taken to the bazaar, where it is easily disposed of.
19. The situation to-day was very different from that of nine years ago.
20. He charged Government with stirring up trouble among the tribes.
21. He regretted that tests like these disabled many honest patriots from working through the Congress.
22. The authorities have issued an order prohibiting General O'Duffy from entering Northern Ireland.
23. Twenty candidates are contesting all the Muslim seats.
24. He claimed that his resolution had the unanimous support of all interests.
25. The profit accruing to the mills is not very satisfactory.
26. Mr. A. R. died on Monday of diabetes.
27. The Magistrate has issued an order warning the public against spreading false rumours.
28. It certainly did not connote acquiescence in a scheme of things wholly unacceptable.
29. The difficulties are largely of Germany's own making.
30. The mob broke into the enclosure and threw stones at the spectators (or pelted the spectators with stones).
31. It is understood that the Premier informed the King that he was compelled to resign.
32. He tore up the note on the spot as he did not attach any importance to it.
33. The signatories shall furnish the Conference with a list of orders within a month of their receipt.
34. The country, since the discovery of a rising, has been in a state of alarm.
35. Mr. S. K. had a miraculous escape when the motor car in which he was driving turned over on its side.
36. The chief officer corroborated this evidence with regard to the delay in the launching of the lifeboats.
37. Labour holds that armament firms are a corrupting influence on Government officials the world over.
38. The car took too wide a turn and injured a woman in the feet.
39. The excitement in Dhulia district is reaching its height.
40. Two "Hannibal" aircraft will arrive next week.
41. The other contributing factor in the increase of spectacled scholars is the small types of some of the text books which have strained their eyesight.
42. The petitioner held the marriage was prejudicial to his daughter's interests.
43. They were bent on humiliating him in the eyes of the public.
44. Six hundred head of cattle were shot dead in Oklahoma City.
45. She would certainly bestow sympathetic attention, she said, on any action in that regard.
46. Mr. S. said that it was incumbent on the Corporation to take the initiative.
47. Mr. M. made great play with Mr. Lloyd George's *War Memoirs*.
48. Mr. G. has, however, no desire to embark upon any programme of civil resistance at present.
49. Sir Mirza assured the deputationists that Government had no objection to handing over control.
50. I have no objection to forwarding a copy of these questions.
51. Salvation Army bands have been forbidden to play in the streets of Germany.
52. The harijans are experiencing innumerable difficulties in obtaining water even for drinking purposes.
53. The workers had a constitutional right to go on strike.
54. There is no need to give details of the reasons for rejection.

55. The Reich Chamber of Culture has forbidden him to write to any German Paper.
56. The Company employees immediately set about clearing up the debris.
57. Patriotic opinion throughout the country will have no hesitation in rejecting it.
58. If they persisted in doing so, they would be liable to prosecution.
59. The movement aimed at improving the health and physique of the younger generation.
60. The sugar industry approached Government with a request for an increase in the duty on sugar.
61. At present molasses fetch no price to the factories.
62. He will pursue the reorganisation of all industries, not only spinning.
63. The chances of a compromise on that basis appear to be very small.
64. Out of 253 voters registered, 230 went to the polls.
65. Every one of the decisions was adopted except the most important one, which embodies Mr. Gandhi's entire philosophy.
66. If the amendment were adopted, Sir J. Bhore warned the House, Government would have to drop the Bill.
67. There has been no transaction for two days owing to certain differences between merchants and brokers.
68. The weavers of the Ahmedabad Spinning Mills went on strike owing to an alleged grievance about the bonus.
69. That the boy is father to the man may be a trite phrase, but the fact that a thing is obvious and fundamental is no reason why it should be ignored.

EXERCISE W—3

1. One more beacon on the Jodhpur route would be useful.
2. The financial position of the Board is very satisfactory.
3. Mr. B. said he did not know exactly when a decision would be reached.
4. The Committee will resume its work at the end of September.
5. It has therefore been laid down that any outsider found influencing a cultivator not to pay the customary dues shall be liable to expulsion from the territory.
6. Before attendance is made compulsory, an experiment should be tried, a definite building programme undertaken, and every district board compelled to provide for the training of teachers.
7. Speeches were delivered protesting against the growing subservience of Indian women to Dame Fashion.
8. The culprits in the former theft bored a hole through the wall. The other theft was planned in the same way.
9. The economics of a country are determined not only by its natural resources, but also by the genius of its people.
10. The number of students who are receiving education at these institutions is 2,400, and measures are in hand to double the figure.
11. An important step towards ending British-Dutch racial prejudice has been taken by the amalgamation of the two parties.
12. Cholera epidemics are among the most important causes of swelling mortality returns in India.
13. Twenty planes in the handicap race are expected to land at Karachi. Special arrangements for refuelling are being made.
14. The authorities have now directed their efforts to protect the water supply against contamination.

EXERCISE W—4

1. When the French Foreign Minister arrives in London on July 8 he will

discuss with Sir John Simon general European problems, including the Disarmament Conference and regional pacts.

2. She declared that she had left her father's house of her own accord to get married to S.
3. Mr. R. came to Delhi two days ago to help unofficially the Parliamentary Board Secretariat.
4. Their object seems to be to narrow the gulf between the Liberal party and the Congress.
5. A case in which the excise staff were severely criticised has just concluded.
6. Next Thursday and Friday are holidays, and Saturday may also be declared a day off.
7. It appears that, to propitiate the deity, a man played with balls of fire placed on a stick.
8. While the police were thus engaged, the alleged gamblers removed the bars from the rear window.
9. The situation all down the coast is very critical.
10. He reviews several questions that will come before the legislature. Several new men will probably be successful in the elections, he says, and these will not be so well qualified as their predecessors to criticise, help and guide the administration in regard to the main problems of the day.
11. The signatories to the report agree that it is unsafe to draw definite conclusions as to the effect of the preferences.
12. The Bill will not be introduced in the forthcoming session either, but will probably be reserved for the Simla session next autumn.
13. Government believed that they had struck a balance between undue panic and apathy.
14. A large number of aviation enthusiasts will go from there to Allahabad to see the competitors pass through that city.
15. Silver received at the Treasury amounted to 90,969,584 ounces, which is a little more than was expected.
16. Sir C. P. R., who presided, paid a tribute to the Maharaja's simplicity of life.
17. The only revelation was Herr Hitler's statement that lightning action had been necessary.
18. She did much for the establishment of the laboratory in Warsaw.
19. For a city like Bombay four police stations are inadequate.
20. A certificate of merit, awarded by the Chief Scout for India to Mr. R. H. for meritorious service, was presented by M.

EXERCISE W—5

1. The gold was spent on public charities, that from the Suvarna Tula going towards the building of a beautiful tank.
2. Hardly had the party entered the jungle when the shikari, who was a few paces in front, noticed the beast ahead.
3. Mr. C., on landing at Baghdad, found that he would be held up there for several weeks.
4. Great excitement has been caused here by the theft of 80 lbs. of dynamite from a store.
5. The shopkeepers have protested against this, as it will mean a heavy loss to them.

EXERCISE W—10

1. Passers-by at the foot of the castle were shocked to see a man fall from the top of the rock.
2. Such a change will bring the dollar and the franc into greater harmony with each other.

3. Except for the Traders' Association, all were unanimously opposed to partial retrocession.
4. The other boy, who had been kidnapped some six months before, was recovered from Huddah.
5. The husband of the woman is alleged to have murdered her last June.
6. There was much irritation among the delegates at what they regarded as an attempt to muzzle the conference.
7. She is alleged to have committed suicide by setting fire to her clothes at noon on Tuesday.
8. During the last few years fêtes have become very common in Lahore.
9. He was sentenced for trespassing in a house with intent to commit an offence.
10. Since the defeat of the Justice candidates in the elections domestic unhappiness in the ranks of the party has been in evidence.
11. When the procession reached the dispensary it is alleged to have been attacked by Muslims.
12. The Council has adopted a resolution that the programme, which has already been approved, should be executed immediately.
13. Lord Lothian, discussing the relations between Asia and Europe, said the problem could only be solved on a basis of mutual confidence.
14. Students should be given a course of not less than 30 lectures on hygiene, a few lectures on modern methods of indexing knowledge, and a few lectures on how to read and what to read.
15. The President has not yet arrived, owing to the strike crisis.
16. The market is already heavily stocked owing to the quota system.
17. Sterling appreciated owing to anxiety over the future of the belga.
18. While the driver was attempting to avoid running over a hen the car skidded and turned turtle.
19. While the procession was passing through old Anarkali they saw a new tonga standing by a kerb.
20. While the counterfeiting implements were being brought in a tonga for delivery the police searched it and recovered several base coins and machinery.
21. General F. B. was shot dead while he was getting off a tram.
22. While these bundles were being "doubled" C. S. came on the scene, posing as a police officer.
23. N. was caught red-handed while emerging from a shop in the city.
24. While he was walking towards the Mall he was arrested.
25. Three of the inmates, while asleep, were engulfed in flames and burnt to death.
26. By marketing salt in a rationalised manner, he hoped it would be possible to supply it more cheaply.
27. The conference then passed a resolution to the effect that if it were found impossible to have a special tuberculosis section in the Indian Medical Gazette, an Indian Journal of Tuberculosis should be started with Dr. M. as editor.
28. Over 200 persons are reported to have lost their lives in the latest typhoon.
29. The death has occurred, in London, at the age of 60, of Mr. A. H. W.
30. His recreations were walking and music; he possessed a genuine Stradivarius.
31. Questioned with regard to the possibility of Germany's rejoining the League, he replied that Germany would co-operate if her just claims were considered.
32. By the sudden death of Mr. A. P. S., a prominent lawyer, Liberal leader and philanthropist.

33. Her genius (or ability) soon made her the featured attraction in this show.
34. An attempt has been made to repair any shortcomings in this respect by utilising the money earmarked for repairs and maintenance of buildings.
35. He thought that the society had tackled the problem of the discharged prisoner most whole heartedly and successfully.
36. The merchant is impressed by the genuineness and stability of the firm.
37. To-day's sitting of the Council was noted not so much for the passing of the first reading of the Bill, after all non-official amendments had been rejected, as for some important statements made by the Home Member.
38. It is generally thought in Bombay aviation circles that although some of the machines entered have a higher speed than that of the Dutch or Australian machines, there will be a neck-to-neck race between Holland and Australia.
39. This is considered as an indication that Sgr. Mussolini regards the crisis in Austria as over.
40. C., a new-comer to these concerts, played a violin solo with the feeling of a true artiste.
41. The evidence was heartrending and should arouse the public to a keener appreciation of their obligations.

THE SENTENCE

EXERCISE S—1

1. *En route* to Palitana the caravan will encamp at 40 places. It will take about six weeks to reach its destination.
2. It is learnt that the trials of many terrorists lead to Italy, but all references to Italy have been omitted from the Note to avoid complications. It is believed, however, that if Italy attempts to champion the cause of Hungary, Yugoslavia will publish all the information suppressed showing the complicity of Italy. This is likely to cause grave developments.
3. In the fight two thieves were killed. Their bodies were afterwards buried in the neighbouring field.
4. A thrilling story of a big game shoot undertaken to save a terror-stricken village from the ravages of a man-eater comes from Panna State in Bundelkhand. In the encounter the State shikari was almost mortally wounded, and the Maharaja of Panna with his two sons experienced great hardship.
5. It was essential, to establish the guilt of the applicant, to prove that he knew that gambling was going on in his house.
6. Although some changes were expected long before, the news of his sudden resignation was received with great surprise.
7. He was searched, but though nothing was found on his person, a bundle of 75 tolas of charas was discovered near the cycle.
8. Thinking that K. S. had invoked his god against him, thus causing the death of two of his children, and confirmed in his belief by a soothsayer whom he consulted, N. S. lost his head when K. S. taunted him, and struck him with an axe, killing him instantaneously.
9. "I have been asked by those responsible for the scheme whether, if the proposals for the elimination of the surplus spindles receive support from a sufficiently influential proportion, I shall be prepared to ask Parliament for statutory sanction for the collection of the necessary levy."

10. He said that though this factor would not account for the whole increase, it did to a great extent.
11. Many tramped to the railway station, whose water supply is separate from that of the residential district, and filled small pots with drinking water.
12. He served in the Great War and was in command of the cruiser *Sydney*, which in a naval engagement off the Falkland Islands sank the German cruiser *Emden*.

EXERCISE S—2

1. Three days after the disappearance of V. S., his brother went to R. D. to make inquiries. R. D., it is alleged, gave evasive replies.
2. The accused are alleged to have attacked V. with lathis, forcing him to take refuge in his house.
3. His funeral, which took place yesterday, was attended by a number of friends.
4. Dr. A.'s statement in reply to the Viceroy's speech evoked strong criticism in the Committee this morning. The Committee, after a discussion lasting over four hours, adopted the following resolution.
5. The air mail was being delivered on Sundays, and could be replied to only on Mondays.
6. S. was admitted to the hospital in a precarious condition. Here her dying declaration was taken down.
7. At the Parsi War Memorial in Bombay, tributes were paid to the memory of the Parsi young men who laid down their lives during the War.
8. A casket of gold, with an address inscribed on sixteen gold-plates, is being designed by a British firm at Bangalore for presentation to the Maharaja on his birthday.

EXERCISE S—3

1. A villager, bitten by a venomous snake in a neighbouring hamlet, was taken in a bullock-cart to Dhoraji, after he had been given first aid.
2. The acceptance of such offers would mean that Japanese-made goods which have been finished in Britain would enter Empire markets free of the Japanese quota, and thus avoid the tariffs which have to be paid on foreign goods.
3. It must be noticed that enormous crowds were present at the session on all three days. The leaders naturally attributed this to the sympathy which the public had for the Congress.
4. The trouble was caused by rival parties throwing stones at each other, as a result of which several persons were injured.
5. It appears that two parties of Marwaris came into conflict, and fought with sticks and stones. Two persons were injured.
6. The committee appointed to inquire into the firing on a Muslim crowd at Saltanpur, which resulted in 20 deaths, has found that the firing was both uncontrolled and excessive.
7. An altercation ensued between B. M.'s wife and K. B. M., who was at home at the time, picked up his gun, for which he had a licence, and, it is alleged, fired a shot at K., who collapsed and died later.
8. It appears that another car, in trying to overtake the preceding one, hit a roadside tree and turned turtle.
9. When the balloon reached a height of 57,000 feet the balloon bag ripped underneath. The balloon was suspended in mid-air and was unable to descend for some time.
10. All is quiet in the capital. Sentries are to be seen everywhere and the

auxiliary forces, the Heimwehr, and a number of postmen and civil servants are being armed.

11. The Philharmonic Orchestra is endeavouring to appease its subscribers and avert the civil proceedings which a large group of concert-goers are threatening to institute for the return of their subscriptions to the orchestra's current series of concerts. There claims are said to amount to 42,000 marks.

EXERCISE S—4

1. It ought to be the duty of Indians who came to Ceylon, he said, to look after not only their own interests but those of others who were around them.
2. Our strength is expressed not so much in cannons and tanks as in the unanimity of the nation's will.
3. The Pandit is playing the rôle of a mediator and is in touch with both Mr. G. and P.M.
4. The Commissioners are prepared to provide the necessary facilities with a view both to helping the development of the cotton industry and to enhancing Government revenues.
5. The Committee's report not only falls short of the national demand, but makes the position worse than that under the White Paper.
6. The resolution contemplates neither confiscation of private property nor advocacy of class war.
7. It was apparent that the man either was trying to court arrest or was a lunatic.
8. No shots were fired at the column at Sado during either the upward or the downward journey.
9. It is much easier to lose than to win, as in fishing, when it is easier to excuse the fishes lost, than to catch them.
10. Mr. I. was also a well-known figure in public life in both Hyderabad and Mysore States.
11. This reflected great credit on both the pupils and instructress.
12. The agitation was due more to the press than to the dissatisfaction referred to.
13. General Johnson, who was at Omaha, was informed of Herr Leitner's step, and in reply said that he retracted nothing.

EXERCISE S—5

1. This morning, when he wished to take out a Tazia, the Sunnis of the locality objected. Because he paid no heed to their warnings, they are understood to have come out with lathis.
2. Mr. Lal Chand Navalrai said that times were changing, and they must be prepared for a further reduction in the hours of work.
3. "We have firms in India ready to run aeroplane services but, I understand, a recent aeroplane service started between Madras and Calcutta had to be closed down for lack of support."
4. Since the Pandit could not stand, it was decided that Mr. S. should remain a candidate on behalf of the Board.
5. The procedure adopted in this case, their Lordships added, had been neither short nor swift.
6. Mr. C. H. said that their object was neither political nor religious; they desired only to serve the best interests of the ratepayers.
7. The Christians feel that, since Government has made provision for other minority communities, they should get their share.
8. Members of local boards, he said, possessed power to do great good, but if they were actuated by low

ideals great evils would be perpetrated.

9. This competition proved so serious to local industries that alternative duties had to be introduced.
10. The Bill, after receiving the support of the House, was referred to a Select Committee.

EXERCISE S—6

1. Four motor cars fully occupied by police, who were equipped with gas bombs, arrived in the morning. The police, after shouting an ultimatum to the strikers down the main shaft, threw down bombs.
2. How the voice of the Congress as an organised authority on road problems could make itself heard is envisaged in a press note.
3. The provincial Viswakarma conference yesterday passed a resolution demanding a separate electorate for its community on the grounds that its interests would go unprotected if it were merged into the Hindu community in general.
4. When the couple sat down to eat the husband detected a peculiar smell in the food served.
5. While they were being taken to jail, at 5 p.m., a large crowd of men, women and children followed them.
6. When the driver attempted to cross the road, it is stated, the tram-car came at top speed and hit it.
7. One cartman who offered resistance was struck with an axe on the head.
8. Sir H. P. C., pointing out the difficulties in convening a special conference, asked what would happen if the conference disapproved of the report of the Select Committee. The unity of the party was more likely to be impaired if it had to resist the Committee's conclusions after they were published than if its leaders stated freely and frankly now how far they were prepared to go in the matter of reforms.
9. When this was enhanced to Rs. 2,000 by Mr. T., Mr. J. rose and declared that the resolution would prove infructuous.
10. When the durwans, carrying the money in a leather bag, alighted from a tramcar, five Punjabis drove up to them in a motor car.
11. When V. went to the rescue of his companion, L. snatched V.'s whip from his shoulder and struck S. on the head.
12. When N., one of the prisoners, made a comment the magistrate asked him not to interrupt the proceedings.
13. When the complainant intervened, the accused, it is alleged, belaboured her, rendering her unconscious.
14. When they made another attempt the boat struck a pillar of the bridge and capsized.

EXERCISES S—7 AND S—8

1. After singing and dancing all night under the influence of liquor he fell dead in the liquor shop in the early hours of the morning.
2. There was a prolonged meeting, on Tuesday, of the German Cabinet. Herr Von Papen, the Vice-Chancellor, left after a brief talk, accompanied by a bodyguard.
3. A hurricane lasting half an hour swept across Cyprus. Two girls were killed by lightning, and a boy, blown into the sea by the wind, was drowned.
4. Sir Harry declared that his and Lady Haig's heart had always, even during their good years with the Government of India, remained in the U.P. They were agreed that it was "much the best province in India." He reminded his hosts that not only had he been specially connected with it since he first joined the Civil

Service, but Lady Haig's father was a U.P. civilian and her sister married another. When his eldest son passed into the Civil Service a few years ago they had no hesitation in agreeing that he should go to the U.P.

5. A leading English firm associated with the fruit and research station at Camben has promised to send lime-canning machinery to the U.P. Fruit Development Board for the purpose of demonstration. A potash company has likewise agreed to demonstrate the value of fertiliser and has also promised to give a limited quantity of fertilisers for experimental purposes.
6. The institution of the spinning franchise, he said, would promote hypocrisy rather than minimise it. In his opinion the proposals were so misconceived that they were bound to defeat the object aimed at; they would raise a body of men who would be weighed down by the consciousness that they were violating vows which they knew they could not carry out.
7. Señor Garcia, turning the revolver on himself, threw himself over the banisters, crashed down four storeys, and was instantly killed.
8. The success of the village panchayats must depend on their readiness not only to help themselves but also to tax themselves.
9. G. H. was arrested not because the police had traced any of the dozen murders attributed to him, but because he was seen loitering about in a suspicious manner.
10. He felt bound not only to fight Hitlerism, but also to keep the Socialists in order.
11. The new route would not only have the advantage of being British but would also be shorter.
12. The party stands for the protection of the European, coloured and native population against Asiatic immigration, but will not attack the existing rights of the Asiatics now legally domiciled in the Union.

EXERCISE S—9

1. Lord Lamington, the then Governor of Bombay, opened the hospital for women and children in 1903.
2. The police are still expected to recover the property.
3. To remove all further doubt in the matter, a third expedition was organised.
4. It is only such methods that can be depended upon to destroy the pest completely.
5. Food production in Ceylon has been increasing greatly and will increase further in the near future.
6. Imports through British India ports fell off considerably during 1933–34.
7. He points out, however, that members are nominated by Government.
8. Are Government prepared to order specifically that under no circumstances shall an officer's stay at Army headquarters exceed four years?
9. Mr. G. could not spare the time to investigate fully and to come to a decision on this question.
10. The Association urges Government to stop further immigration forthwith.
11. The talks made it possible for the two Governments to appreciate their respective points of view more clearly.
12. The great question was how these new powers were to be exercised and in what way they could best be directed to the better government of India.
13. Never in the history of Iraq has such an honour been accorded to a foreign pilgrim.
14. Not only has the buying power of

the U.P. ryot been considerably reduced, but payment of interest and clearance of loans have multiplied his difficulties.

15. There was an amusing incident when one of the bidders tendered a 50-rupee note to pay for an article knocked down at Rs. 15; Mr. G., seeing the tempting note, resolutely refused to part with the balance.
16. By approving of the indefinite extension of the revised Steel Code President Roosevelt is attempting to stem the threat of a widespread strike; by arranging for the election of employees' representatives for the purpose of collective bargaining with the employers under Government supervision he has struck a direct blow at the chief complaint of the labour section.
17. It is contended that since the ban was removed in the case of L. H. Government cannot refuse permission to Congressmen.
18. It has been proved many times that the use of wire in kite-flying has caused dislocation of the supply of electric current; whenever a kite falls across a telegraph wire the service gets disturbed.
19. Annaberg Hill in Caranthia was also captured after grim fighting. Nine Nazis were found dead on the battlefield.
20. Agreeing with the unanimous opinion of the assessors, who found Shama guilty, the Sessions judge sentenced him to three years' jail.
21. A couple of defence witnesses who were also examined testified to the buffalo having given birth to a calf.
22. It is reported that relations between the Marwaris and the Punjabis, which were already strained, became worse late last night.
23. The Board filled one of the vacant seats and has kept the other two, which will go to a frontier Muslim and a Sikh, in suspense.
24. Most of Britain's principal industries have shared the improvement reflected in the past months in the fall of unemployment by 58,000. The number of unemployed is now just over two millions and nearly half a million below that of a year ago.

EXERCISE S—10

1. Government called for information about the extent of the cuts, but they did not seek to discover what led to those cuts.
2. He had only walked a few yards when he fell flat to the floor. He was found to be dead.
3. His Majesty, declaring the Afghan Parliament open to-day, said the object of Parliament was that the whole nation should be governed as one.
4. The Maharaja has invited over 100 ruling princes to extend their co-operation to an exhibition now being held at Lahore.
5. The typical monsoon weather which prevailed delayed a number of members, who arrived after the sitting commenced.
6. The search of the tonga revealed a loaded pistol of Indian make, thirty live cartridges in a leather belt, a dagger, a shield and other things done up in a bundle.
7. This amounted to nullifying the Working Committee's resolution, which the committee could not do.
8. The woman on returning caught sight of some people attempting to hide, and began to raise an alarm.
9. The control of the Congress machinery has now passed into the hands of R. and his group, and the new President has at least done lip service to the principle of unity within the Congress.

10. The gang is credited with ingeniously changing five-rupee and ten-rupee notes into fifty- and hundred-rupee notes respectively.
11. The Minister of Transport has decided to increase the number of pedestrian crossings in London in order to reduce the risk of street accidents.
12. The aim has been to crystallise into a formal code the principles and practices which have always, or nearly always, been observed.
13. There were more than fifteen members and associate members present.
14. Mr. Vallatharasu described the rich landowners as an indolent, know-nothing and extravagant group deserving no sympathy from any quarter.
15. The directorate included directors or partners in several East Indian firms of London and also heads of companies in Rangoon and Bangkok.
16. Mr. P. G. D., referring to Mr. G.'s remarks, said that he had spoken in the tone of a man who was willing to strike but not to wound.
17. At the conclusion Sir R. announced that Sir V. had joined the Academy as a foundation member.
18. Unless a different attitude is taken up by the Zanzibar Government, that industry is likely to pass out of Indian hands and a very large number of Indians will be thrown out of employment.
19. Sgr. Mussolini described the establishment of the corporative system as probably the most important event in Italian history.
20. A 25-year-old man was sentenced for stabbing his old father in a moment of excitement.
21. Discussions centred on the question of preventing the exhibition of indecent films and posters.
22. The reason urged for doing so, namely, that the Uriyas require a big town in the South, is absurd.
23. There can be no progress unless all individuals and all communities unite in the common cause.
24. The president said that there was probably no other secretary of any Provincial Legislative Council in India who had held office for as long a period as Mr. R.
25. The report does not make any recommendations but states bare facts.
26. The head of the alleged abductor was finally cut off and carried back on the end of a lance.
27. Of the two persons arrested two were sentenced last week to 10 years' and seven years' imprisonment, respectively.
28. The cycle and the lorry were travelling in opposite directions. The lorry, in attempting to avoid a collision, knocked down the cycle and hit a tree.
29. As regards accepting office on the Congress Executive Committee, one view is that the Socialists should not do so as their programme has not yet been adopted by the Congress.
30. Three Pathan moneylenders were injured, one of them seriously, in an affray.
31. Government were themselves anxious to get the Bill through Parliament with the least possible delay.
32. The interior of the plane is upholstered in silver-grey leather, in accordance with the wishes of Lady W., and there is a refreshment cabin.
33. The society is passing through a period of economic depression, and unless attempts are made to recover payment of overdue bills from customers, it will find itself in difficulties.

34. Before trying compulsory education, a definite building programme should be undertaken.
35. If it was found necessary to change the constitution in order to enforce the Congress ideal of non-violence, it would be possible to do so at the Bombay session.
36. How could they quarrel if they were all dead drunk?
37. They looked at the crowds on the streets, and at the towering buildings; they wondered at the bustle and ceaseless hurry, at the roar of the traffic.
38. One of the smartest seizures of stolen arms in recent years was made this morning by the police.
39. India's fiscal policy might, in future, be dictated by political motives instead of by sound economic arguments.
40. He thought that the plan of the Madras engineers went against natural laws.
41. Two boys, relatives, are reported to have been drowned.
42. The bone of contention is the construction of an irrigation reservoir.

PUNCTUATION

EXERCISE P—1

1. Before the Chancellor of the Exchequer, Mr. Neville Chamberlain, submitted the Bill for the second reading, the Government spokesman stated there was no intention of treating bank balances as debts to be cleared.
2. Apprehensions of the deputation on several points were, I am informed, dissipated by the Dewan's frank explanations.
3. The relief committee appointed in connection with Tuesday's firing has received, among other subscriptions, a sum of Rs. 100 with a covering letter from Lt.-Col. E. D.
4. The other selections were also made by the Governing Council to-day, Prof. M., of Cambridge University, being appointed Reader in Physics, and Prof. G. H., of Freiburg University, Reader in Chemistry.

EXERCISE P—2

1. Special reports received by air mail reveal the need for the drastic action which was taken by Herr Hitler recently in Germany.
2. The leaders who were shot understood the ideals of the Storm troops and those who remain do not.
3. A valuable pearl nose-ring used by this village woman was another factor which aroused Lane's suspicion.
4. In his opinion only the 10,000 workers who went on strike on the first day of its declaration had any real grievance.
5. Internal dissensions in the Congress camp have driven out leaders whose word once carried great weight in Congress circles.

EXERCISE P—3

1. The man replied that he would not leave his wife, to whom he was devoted, but Solomon urged him to kill her.
2. The number of officials and others killed and injured in Bengal in the above outrages was 114, made up as follows: officers killed, 15; injured, 28; others, including terrorists, killed, 23; injured, 48.
3. The number of political outrages in other provinces during the above period was as follows: Madras 6; Bombay, 17; Bihar and Orissa 14; Assam 13; the North-West Frontier 6; the Central Provinces 6; Burma nil; the United Provinces 36; the

Punjab 20; Delhi 4; total 123. Total killed in all provinces except Bengal: officials 5; others 21; injured officials 22; others 31.

4. The three explosions that occurred in July on the eve of the Viceroy's visit, the find of explosive chemicals and the throwing of a bomb at the house of a police officer in the beginning of the year, and last Monday's explosion seem to be all connected facts.

EXERCISE P—4

1. The committee submits that Indian commercial and industrial interests are entitled to be taken into confidence regarding the terms of the treaty.
2. This fact suggests that the Kshatrapas were out in charge of separate provinces.
3. Mrs. P. Subbaroyan went to Geneva last March.
4. There are other signs of unrest too, notably the feeling that big business has come gradually but completely to dominate European political representation in the legislatures.

EXERCISE P—5

1. The Foreign Office emphatically denies the alleged existence of Croatian camps. An indignant denial of Hungarian implication in the assassination has been issued.
2. The cortège was followed by the nation's most distinguished citizens and servants of the Republic headed by M. Lebrun. Representatives of all foreign nations were also there.
3. The jury deliberated for an hour and a half. When the foreman declared the verdict it was greeted with cheers by the friends of the accused present in court.
4. What will that depend on—the number of applicants or their qualifications?

EXERCISE P—6

1. "One question which was put to me," he said, "in my recent tour both in Bombay and Calcutta was: 'why are you attaching this bureau to the Indian Stores Department and would it not be better to have it as a separate organisation?'"
2. "I have received hundreds of letters from all classes of people asking: 'are you going on with it?'"
3. "Mr. Gandhi and I correspond frequently," he added, "and in one of my letters I asked him, purely in my private capacity: 'will you co-operate and support the Indian reforms?'"
4. "The greater part of Mr. B.'s life," he said, "has been devoted to work among the poor, and every political, social and philanthropic organisation in the area was represented at the church service."
5. Mr. K. L. said: "why does the International Labour Office not use its influence to devise machinery by which the conventions ratified by the Government of India should 'ipso facto' apply to the Native States, which are at present not bound by the conventions?"

EXERCISE P—7

Dr. Goebbels' accusations, three days imprisonment, the Bombay Suburban Boy Scouts Association, seven years hard, an eye-witness' account, see who's there, whose book, theirs, it's mine, the company closed its mines.

EXERCISE P—10

1. She is found in her flat dead of poison, and the mystery of the play is: who poisoned her?
2. Some quick turn rounds are being made, notably by the *Empress of Britain*, which arrived last evening and leaves on Saturday, after being

refuelled, revictualled and cleaned up in 36 hours.
3. It was soon seen that "Dear Father Masaryk," as his people affectionately called him, had been re-elected.
4. Those who received their honours from him were greatly impressed with the manner in which he dealt with each one personally.
5. He said that some shops in the section of which he was in charge were closed as a result of the strike.
6. Witness was asked whether he remembered any strikes which occurred during 1918–1922.
7. One day in July there was a fall of Rs. 4,000 in the earnings from the tram service, this being due to the heavy rains which fell on that day.
8. So complete a reversal of the policy which has been in force for 14 years would be justifiably regarded as an attempt to break the power of the Assembly.
9. After welcoming the members, associates and those well-wishers of the Society who were present, he expressed regret at the absence of Mr. S.
10. The matter was one which concerned the internal administration of a foreign State.
11. He thanked the Government of India for the general policy of advance which they were pursuing.
12. A motion will be introduced in the State Council on the subject of the sale of arrack in bottles in all areas where foreign liquor is now sold in bottles.
13. Their harbour, the president complained, had been long neglected in anticipation and in aid of the Cochin harbour.
14. The explosion occasioned considerable panic among the people who were busy making purchases in the bazaar.
15. Sir Harry Haig, the Governor, received this morning a deputation of leading Muslims.
16. The Chamber, by the large majority of 555 votes to 9, ratified the Agreement reached by M. Laval during his visit to Rome on January 7.
17. The whole structure on which Government relied for Indian Home Rule had broken down.
18. The non-officials who have resolutions standing near the top of the business paper for Monday are standing out against such a move.
19. There are hundreds of people who are suffering from this hopeless form of slow and relentless paralysis.
20. They now hold 15 boroughs out of the 28 which polled.
21. The vessels which are now being handled include 27 liners.
22. They may be safe to-day but one day the mind of India may be fully roused and treat as they deserve to be treated those who may be used as hindrances to the fulfilment of her destiny.
23. The Assembly protest against a system of army procedure which has long worked satisfactorily throughout the armies of the British Empire outside India in peace and in war.
24. Our special correspondent dwells on the harm caused by its presentation to the public by papers and others who have from the outset been hostile to the scheme.
25. It is highly probable that the unity on which such store is rightly laid may be endangered.
26. Pandit Malaviya said that those who were responsible for the deed had covered themselves with indelible shame.
27. A slashing attack on the Darrow Board, which recently issued an adverse report on the National

Recovery Administration, was made by the N.R.A. administrator, General Johnson.

28. The Government of India cannot move in the direction of industrial planning until orders have been received from London, which always considers its own preference rather than the benefit of the masses.

29. Fortunately Government's official representative in the Geneva delegation is Mr. A. G. Clow, who has for years been in particular touch with Government's activities.

30. Some of them which refer to people still alive may not be published for some time.

31. Mr. S. R., Mr. B. S., and Dr. Z., however, reiterated their objection to the imposition of an excise duty on a commodity which did not exist and was not manufactured in India.

32. The silence in the London naval talks, which has now lasted a week, is likely to be broken to-morrow or Thursday; and Japan, who has been examining the British compromise suggestions, will give her reply at the Anglo-Japanese meeting.

33. Elaborate police arrangements, alleged frequent threats to witnesses by the suspects who were standing behind the witness-box, making one of the witnesses stand nearer the jury and farther away from the suspects in consequence of the alleged frequent threats—these were some of the features of the proceedings before the Bombay Coroner on Saturday, when an inquest was held touching the death by knife wounds on May 9 of R., a Rampuri Muslim, in the house of a singing girl at Foras Road.

34. "No expedition," I am convinced, "could have been run with better judgment or with greater efficiency and determination than this one, and it was a great credit to the leader that he brought his party through without casualty. But it has now been abundantly demonstrated that even a perfection of human effort cannot be expected to achieve success unless reasonable favour on the part of the elements is vouchsafed to the climbers; at the final critical stage some luck in the behaviour of the weather is essential."

35. "Although the ancient homelands of constitutional liberty in the West," he said, "are not yet seriously affected, we have to confess sadly that over large parts of Europe the cult of force—what in the Great War we used to call Prussianism—has for the moment triumphed. Intellectual freedom is disappearing with political freedom. The freedom of conscience, speech, press, thought and teaching is in extreme danger in many if not in most of the European countries. The standard of human freedom has already fallen far below that of the nineteenth century. Perhaps I do not exaggerate when I say that there is less what we call liberty in the full human meaning—freedom of thought, speech, action and self-expression—to-day in Europe than there has been during the last 2,000 years."

36. This provincial conference has read with amazement the statement issued by Dr. A. in reply to the Viceroy's remarks in connection with Congress entry into the Assembly, and records its strong disapproval of the views expressed and the mentality exhibited therein. This conference particularly repudiates that part of the statement which says that the Congress gave up civil disobedience in fulfilment of the condition laid down by Sir H. H. on behalf of Government. This conference wishes to make it

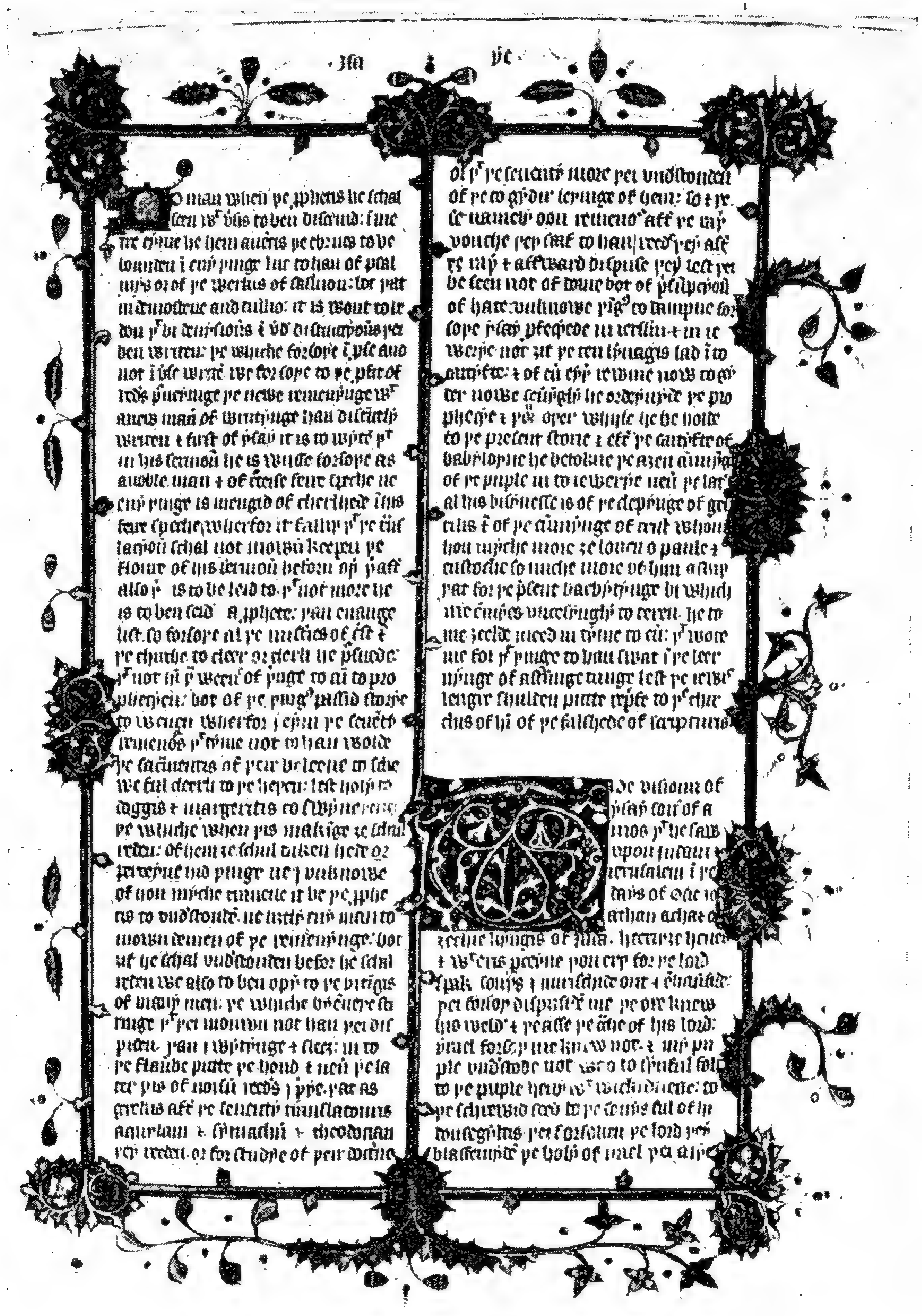
clear that the Congress did not adopt any method of work in a spirit of expectation from Government. This conference further notes with regret that a few prominent Congressmen have taken upon themselves in an irresponsible manner the task of throwing out suggestions which are not only undesirable from the Congress viewpoint but also deplorably wrong in tactics.

37. The Prime Minister appealed especially to the younger generation to regard the National Government as a great philosophy of social progress. Had they not seen liberty disappear in nation after nation? Stability and organic evolution, as opposed to sharp practice and revolution, was the policy which would enable Government and the nation to progress without experiencing the disastrous effects of sudden breaks in continuity. Government, having got the nation's confidence and stability, intended to keep them. Mr. Macdonald referred to the Disaffection Bill, which is contested by the Opposition parties, and declared that he would never allow subversive influences to grow in Britain so long as he could prevent it by legislation without depriving the citizens of their liberties.

38. Mr. A. and Miss W., who came from Delhi, appeared before a Simla magistrate to-day. When Miss W. produced her birth certificate showing that she is over 20 years of age she declared that she had left her father's house of her own accord with a view to getting married to A. The magistrate discharged A., who had been arrested at Delhi on telegraphic information from here about the alleged abduction of Miss W.

39. The first point for inquiry in connection with a commodity such as, say, groundnut will be how the cultivator now sells his produce and to what extent he gets full value at his market and, more important still, what actual waste is occurring through faulty organisation. There is as yet no answer to this question. Obviously not. The means to be employed—whether the development of the co-operative system or some alternative method, whichever in the present state of education and of custom in India is considered preferable—will be one of the most important points of inquiry.

40. Individually our voice will remain unheeded; the opinion of a body such as we contemplate would carry very great weight. Again it is fortunate that so far the development of motor transport has not required outside towns vehicles heavier than the 30-cwt. class, and roads are being adjusted to carry these, but technical developments, such as the improvement of compression ignition, are likely to result in the rapid development of motor transport beyond the capacity of the type of road now being developed. In such an event and in respect of the speeds to be permitted for various vehicles on different types of roads and on other matters the voice of the Roads Congress would be listened to, while that of individuals might not be heeded.



A PAGE FROM WYCLIF'S BIBLE

STYLE: THE ART AND CRAFT OF SELF-EXPRESSION

By Paul Chadburn, B.A.

To express oneself clearly is to write well. But to write well is not necessarily to express oneself clearly. The second statement may seem unorthodox; it needs to be explained, for it helps to show what can be taught about prose-writing and what can not. We are taught when we first try our hand at essays to be quite clear in our own minds about what we are going to say and the order in which we are going to say it; to help arrange our thoughts we are advised to group them under heads, to make a plan before putting pen to paper. Then, when we do write, each sentence ought to be a logical arrangement of words, so placed as to state a thought or fact in the clearest way. If the words in the sentence, the sentences in the paragraphs and the paragraphs within the whole composition are so arranged as to give the maximum effect in the fewest possible words, we have expressed ourselves clearly, and written well.

To express our meaning concisely, logically, grammatically, is not an easy accomplishment; but it can be learnt, for it is a question of mind training. Yet it is remarkable how few people ever acquire the faculty of writing well in this sense. Experts—philosophers, biologists, physicists—superior minds with the most interesting things to say, often flounder hopelessly in their text-books and articles. They have never mastered the craft of word composition; so for all their profound research and brilliant discoveries, their written accounts are obscure and bad.

But there is writing that is not altogether clear, yet is good. A scientist, a teacher, a newspaper reporter, a civil servant, all those who write for practical purposes, do not write well unless each thought, each fact, can be readily seized and completely assimilated by the reader's mind. There must be nothing left over to surmise, nothing incomplete, suggested, vague. Such are the writers that most of us must aspire to be, writers of correct, easy English for practical ends, an idiom that will ensure our being understood and not misrepresented. But for the prose artist, or the poet, the conditions of good writing may be different. If more is expected from him, more, too, is allowed him. The poet, whose object is to give us pleasure and heighten our feelings, stands at the extreme of this kind of writing. What the poet sees, feels, understands often cannot be represented through the 'face value' of words, at all; it can only be evoked through rhythm, images, the music of language, and something indefinable that some poetry has. The poet often writes of things seen, even by him, 'through a glass darkly'; to communicate his feelings he makes use of language forms which, were they used by the *practical* writer, would be mere gaudy trappings in the worst taste, prose vulgarity and self-display. Only the poet and the prose artist may safely create metaphors and similes. But more of metaphor and simile later on. Here, it is enough to recognise the distinction between prose as a vehicle for understanding in practical affairs, for teaching, reporting, business

JULIAN HUXLEY

letters, the prose whose criterion is brevity and clarity, between this craft and the art of the prose masters who are painting pictures and composing harmonies with words; between the prose that everyone may write, if he has application, and the style that is unteachable.

But competent, practical prose is itself seldom pure exposition unadulterated by literary devices. Even the most uninspired writers—from those who dictate business letters to compilers of Government reports—must often resort to literary ways of presenting their information. The extreme of the concise, pure style could only be found, say, in an abstract dissertation on the Nature of Truth, or in the description of an internal combustion engine, an account of the various parts, how they are connected, how they interact and the effect they produce. And even in such accounts there might be what are called 'dead metaphors' and *clichés*—juxtapositions of ideas, combinations of words that usage has stuck together.

THE CLARITY OF THE MODERN EXPERT

Lately, experts, especially biologists, like Julian Huxley, and physicists, like Sir James Jeans, have broken with a tradition that kept their subjects dark to the man-in-the-street; they have begun to write in a popular way. In order to explain to the ordinary man subjects like the nature of matter, relativity and ether, Sir James Jeans has employed the method of comparison (by means of concrete illustrations); he has made difficult ideas, ideas that can be exactly communicated, among scientists, only in the language of mathematical formulæ, understandable to the non-specialist. In the first paragraph of *The Mysterious Universe* he writes, 'The total number of stars in the universe is probably something like the total number of grains of sand on all the sea-shores of the world.' Jeans gives no figures, piling billions on billions into our bewildered minds; he gives instead the concrete comparison—the grains of sand, all the sea-shores in the world.

It is a good thing that specialists are making themselves generally understood, that some of them are learning to express abstract notions in a concrete form. To-day scientists, technicians, observers of all kinds who have something to communicate about the material universe, who do not wish to persuade, but to record, who are not poets, novelists, men-of-letters, even these experts, if they are to be understood, must use some at least of the literary man's devices; to present clear pictures to our imagination they must sacrifice conciseness and accuracy. When a scientist borrows the artist's devices he loses in precision what he gains in popularity.

At the one extreme there is the language of mathematics, Einstein's formulæ; at the other, the language of metaphor, Shakespeare's language. Somewhere between the two is the point where language ceases to approximate to meaning and becomes identified with meaning, where style and subject merge, where similes do not take away from, but add to, meaning, where dead metaphors are exchanged for living ones. The line between is a shadow line; writers have crossed it without knowing how.

Here is an example of a purely logical exposition on the academic question of the nature of truth; the writer in this passage is concise and to those acquainted with the definitions of the abstract terms he argues in he is clear. His terms are at the same time as abstract and as definite as algebraical notations are to the mathematician. But to the average twentieth-century man these terms from mediæval philosophy are either meaningless, or else they have acquired quite a different meaning in ordinary usage:

'1. The question is concerning truth, and it is inquired first what truth is. Now it seems that truth is absolutely the same as the thing which is (*ens*), for Augustine says in the book of *Soliloquies*, chapter V, that *the true is that which is*. Therefore the true signifies absolutely the same thing as the thing which is.

'2. Replying to this, it was said that the true and that which is are the same with respect to subjects but that they differ with respect to reason. But on the other hand, the reason of anything is that which is signified by its definition. But that which is, is given by Augustine as the definition of the true after he had rejected certain other definitions. Since, therefore, the true and the thing which is agree with respect to that which is, it seems that they are the same in reason.'

—Thomas Aquinas, *The disputed Questions on Truth*.

ST. THOMAS AQUINAS

There are no literary graces here: not one simile, not one concrete image, unless the mention of Augustine conjures up some picture in the reader's mind. The meaning of the second paragraph is not at all clear to those who have not studied the precise meaning mediæval philosophers attached to the terms 'subject' (*suppositum*) and 'reason' (*ratio*). Saint Thomas was a specialist writing for other specialists, and to them his meaning was as clear as prose can make it.

Now read how a modern specialist explains his subject to the layman:

'Standing on our microscopic fragment of a grain of sand, we attempt to

LAURENCE OLIVIER
as Hamlet.

discover the nature and purpose of the universe which surrounds our home in space and time. Our first impression is something akin to terror. We find the universe terrifying because of its vast meaningless distances, terrifying because of its inconceivably long vistas of time which dwarf human history to the twinkling of an eye, terrifying because of our extreme loneliness, and because of the material insignificance of our home in space—a millionth part of a grain of sand out of all the sea-sand in the world. But above all else we find the universe terrifying because it appears to be indifferent to life like our own. For the most part, empty space is so cold that all life in it would be frozen; most of the matter in space is so hot as to make life on it impossible; space is traversed, and astronomical bodies continually bombarded, by radiation of a variety of kinds, much of which is probably inimical to, or even destructive of, life.'

This passage is clear to all. But it is not concise. Literary devices are used all through to make the conception of man's weakness, insignificance and insecurity in space stand out vividly; the reader is meant to respond emotionally to these facts. If not, then why that continuous repetition of the word 'terrifying'? The repetition of the 'fragment of a grain of sand' comparison? Why the use of that archaic phrase, with its poetical associations, 'akin to'? Then the reader's imagination is worked on by the opposition of extreme heat, extreme cold and by the metaphor, 'dwarf human history.' All of this paragraph, except the last sentence, is literary device, a preparation of the reader's mind, by evoking atavistic, race-old fears there, for the communication of the writer's new facts. Even the last sentence only recapitulates in a striking manner three facts that the reader probably knows already: the extreme heat of matter, the extreme coldness of space, and the destructiveness of radiation. Plainly then, the whole passage would be superfluous if Jeans were writing for fellow experts. The effective 'popular style' is not an integral part of his subject; it is used as coating for the difficult pill of scientific information. It is an acquired way of writing that can be most useful; but it is neither logical exposition, like the passage from Thomas Aquinas, nor style in its true sense.

The passage that follows is style in the true sense. That it is a speech of one of Shakespeare's characters does not unfit the passage for comparison in this context; the style is indeed the man—Hamlet, Shakespeare, you or I, the expression, stamped with the mark of individual genius, of a mood known to all:

'I have of late (but wherefore I know not) lost all my mirth, foregone all custom of exercises; and, indeed, it goes

THE CHURCHYARD SCENE FROM HAMLET
The culmination of a play containing some of Shakespeare's noblest passages.

so heavily with my disposition, that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you,—this brave o'erhanging firmament, this majestical roof fretted with golden fire,—why, it appears no other thing to me but a foul and pestilent congregation of vapours. What a piece of work is man! How noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust?'

—Hamlet, *Act II.*

This passage could not be translated into another language without loss of meaning. The extract from Thomas Aquinas, which is, in fact, translated, loses nothing by the change because it consists merely of a series of syllogisms, a connection of abstract notions. The other extract, that from *The Mysterious Universe,* would be just as effective in good translation, though to be so it could not be translated word for word; equivalent devices to create corresponding reactions in differing racial types would have to be employed.

The test of translation is infallible for writing. Great writing always loses by it; though there have been many examples of translators being themselves creative writers, who have made out of the original something different and equally fine; and one example of men with such an ardent identification with the original and such a reverence for it —I mean the English translators of the Bible—that they allowed scarcely one beauty to escape, rendering image for image, sound for sound.

WORD-BUILDING

The writer works with words; they are his medium, like bricks to the builder, colours to the painter. Words taken separately, thrown against our eyes haphazard from the page of a dictionary, are smooth or sharp, bright or dull, sweet, bitter, painful, pleasant, all according to the images and sensations they awake in us. The same words, taken separately, evoke different feelings and pictures in different people. No one image-creating word means quite the same thing to any two people, because it is always charged with different associations, different experiences. The word 'tree,' taken by itself, without qualification, may suggest to one person foliage, greenness, shade; another person's habitual reaction to the word may be a tree in blossom, or black boughs and a filigree of bare twigs traced over grey sky.

There is nothing universally definite about a single word; a colour is that colour and a brick is that brick, but a word, which is a symbol, an image of a thing, is equivocal, deceitful; it must be fixed firmly into a phrase, locked in a sentence, qualified, before it will show the same image, a single meaning to several people. Prose composition is this fitting together and interlocking of words to present one meaning, and one only—the meaning of the writer. The more experienced the writer, the more shades of meaning will he be able to communicate, the subtler will his composition become; he will manage a juxtaposition of words, phrases, sentences, a sequence of sounds and modulations by stops, that will convey his meaning in a more various way than the plain bald statement can do. He will be plying the ear as well as the visual imagination of the reader; he will be superimposing his images by metaphor and simile, bodying out his meaning. But both for the plain craftsman in words and for the experienced artist the end is the same—to change the vague and shifting into the definite and stable, so to fit the single words together that they produce one meaning, to delimit the hazy fringes of separate words by joining words together.

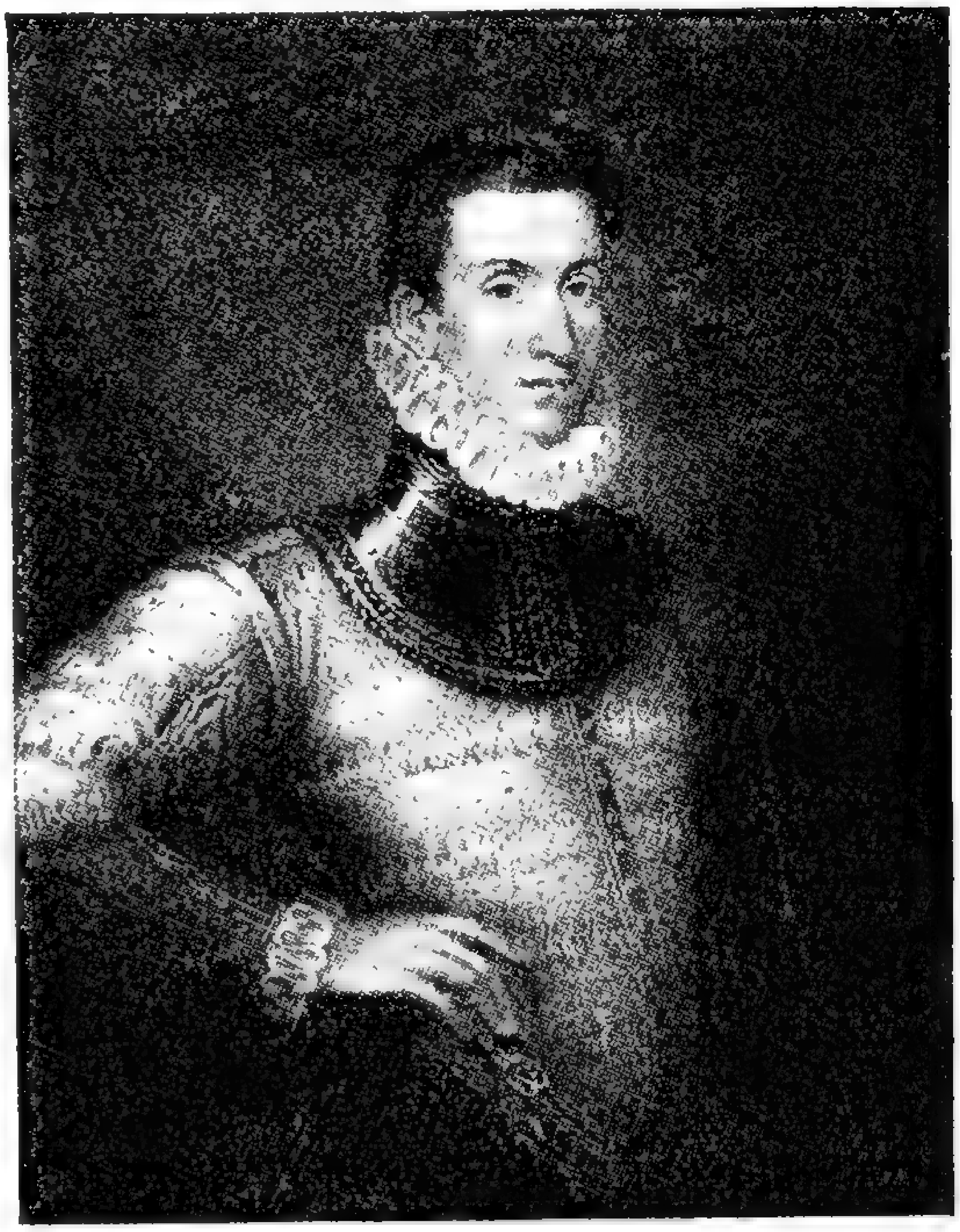
'DEAD' WORDS

Though no word has any useful life, any communal meaning, when it stands separate, there are many words that do not even come to life in sentences; they are words that the good craftsman rejects, and the bad one, because they are generally gaudy, often chooses first. This class includes words that have gone out of the language, dead branches that should be pruned away from contemporary writing: 'albeit' (though), 'perchance' (perhaps), 'save' (except), 'damsel,' 'peradventure,' 'quoth' and 'whit.' Such archaisms only look ridiculous in modern writing, and they give an effect of cheap finery. Other words to reject are cumbersome, pretentious ones where a simple, everyday word will do as well for meaning and better for sound: 'commence' (begin), 'comestibles' (food); then there are journalists' favourites: 'implement' (a verb for complete or fulfil). Avoid also the too-frequent use of qualifying adverbs such as 'somewhat,' 'rather,' 'perhaps.'

There are several classes of words that are either dead and so lost to the spoken, living language altogether, or have been taken out of their legitimate associations and specialised uses to serve any bad writer's fancy for self-display. H. W. Fowler has given lists of these in his *Modern English Usage*.

The good words for everyday use in composition—and this means for most writing—are the simple, direct, vivid words that have stood the knock-about of conversational use in the high and low places of a country; words that have endured in both courts and market places—if they are current only in the lecture-room or only in the local inn they are suspect for general purposes of communication. There have been many writers on style but no one has spoken better about the plain, forceful words that are the basis of clear writing than the French essayist, Montaigne: 'Some there are so foolish that they will go a quarter of a mile out of the way to hunt after a quaint new word, if they once get in chace; who are allured by the grace of some pleasing word to write what they intended not to write. . . . It is for words to serve and wait upon matter, and not for matter to attend upon words. . . . I would have the matter to surmount, and so fill the imagination of him that hearkeneth, that he have no remembrance at all of the words. It is a natural, simple, and unaffected speech that I love, so written as it is spoken, and such upon the paper as it is in the mouth—a pithy, sinewy, full, strong, compendious and material speech, not so delicate and affected as vehement and piercing . . . free, loose and bold that every member of it seems to make a body; not pedantical, nor friar-like, nor lawyer-like but, rather, downright soldier-like!'

If such was a great French writer's ideal of the prose use of his language, his lesson is truer still of English, for English is a language freer in its constituent parts than the French; it is not so tightly-laced in grammatical rule, it is without genders, without inflexions. As Sir Philip Sidney, Elizabethan gentleman and literary critic, wrote of the English language: '. . . Another will say it wanteth grammar. Nay, truly, it hath that praise, that it wanteth not grammar; for grammar it might have, but needs it not; being so easy of itself, and so void of those cumbersome differences of cases, genders, moods and tenses, which I think was a piece of the Tower of Babylon's curse, that a man should be put to school to learn his mother-tongue. But for the uttering sweetly and properly the conceits of the mind, which is the end of speech, that hath it equally with any other tongue in the world.'



SIR PHILIP SIDNEY
Elizabethan Gentleman and Literary Critic.

RULES FOR THE CHOICE OF WORDS

H. W. Fowler in his book, *The King's English*, has laid down five useful rules for the choice of words:

Prefer the familiar word to the far-fetched;
Prefer the concrete word to the abstract;
Prefer the single word to the circumlocution;
Prefer the short word to the long;
Prefer the Saxon word to the Romance.

This is really only a tabulation of the

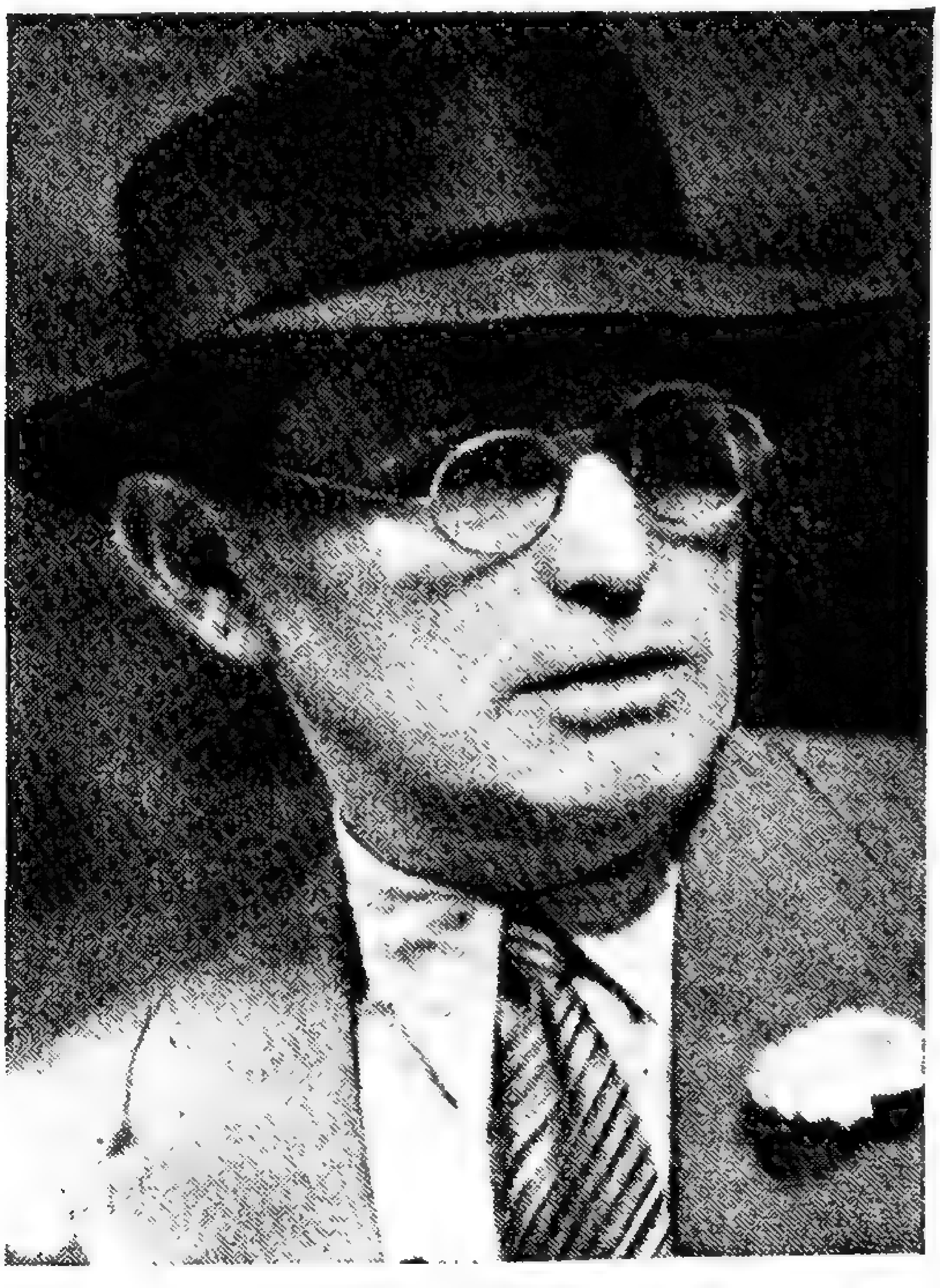
points in the passage from Montaigne with the addition of a last instruction to prefer the Saxon word. Of course, these rules can be only loosely applied and must be abandoned when they run counter to the first imperative of good writing—the right word in the right place.

Here are some examples of choice of the wrong word (Fowler's *The King's English*, pp. 14-16):

'Witchcraft has been put a stop to by Act of Parliament; but the mysterious relations which it *emblemed* still continue.'—*Carlyle.* (Why not the *familiar word* 'symbolised'?)

'The signs of the times point to the necessity of the modification of the system of administration.'—*Times.* (It is becoming clear that the administrative system must be modified.)

Avoidance of the abstract word and phrase, generally, as Fowler points out, means the avoidance of an excessive use of abstract nouns. Many of these are superfluous; use of a verb instead of one or some of them shortens the sentence and makes it more vivid.



DAMON RUNYON

'Inaccuracies were *in many cases* due to cramped methods of writing.' (The single word 'often' is better than the roundabout way with three.)

'On the Berlin Bourse to-day the prospect of a general strike was cheerfully *envisaged.*' (Why not 'faced'? It is shorter and, in the phrase of Montaigne's Tudor translator, more 'soldier-like.')

Here is an example of the use of Romance words (words derived from the Latin), where there are good Saxon words to hand: 'Despite the unfavourable climatic conditions.' 'Bad as the weather has been' is better because it is simpler and at the same time correct Saxon English.

It must not, however, be forgotten that there might, in some circumstances, be a need for 'emblemed' and no other word. When and when not to use such words is a matter of taste. The faculty for rejecting or accepting can be sharpened-up by reading through the columns of any newspaper with senses alert to detect 'unfavourable climatic conditions.'

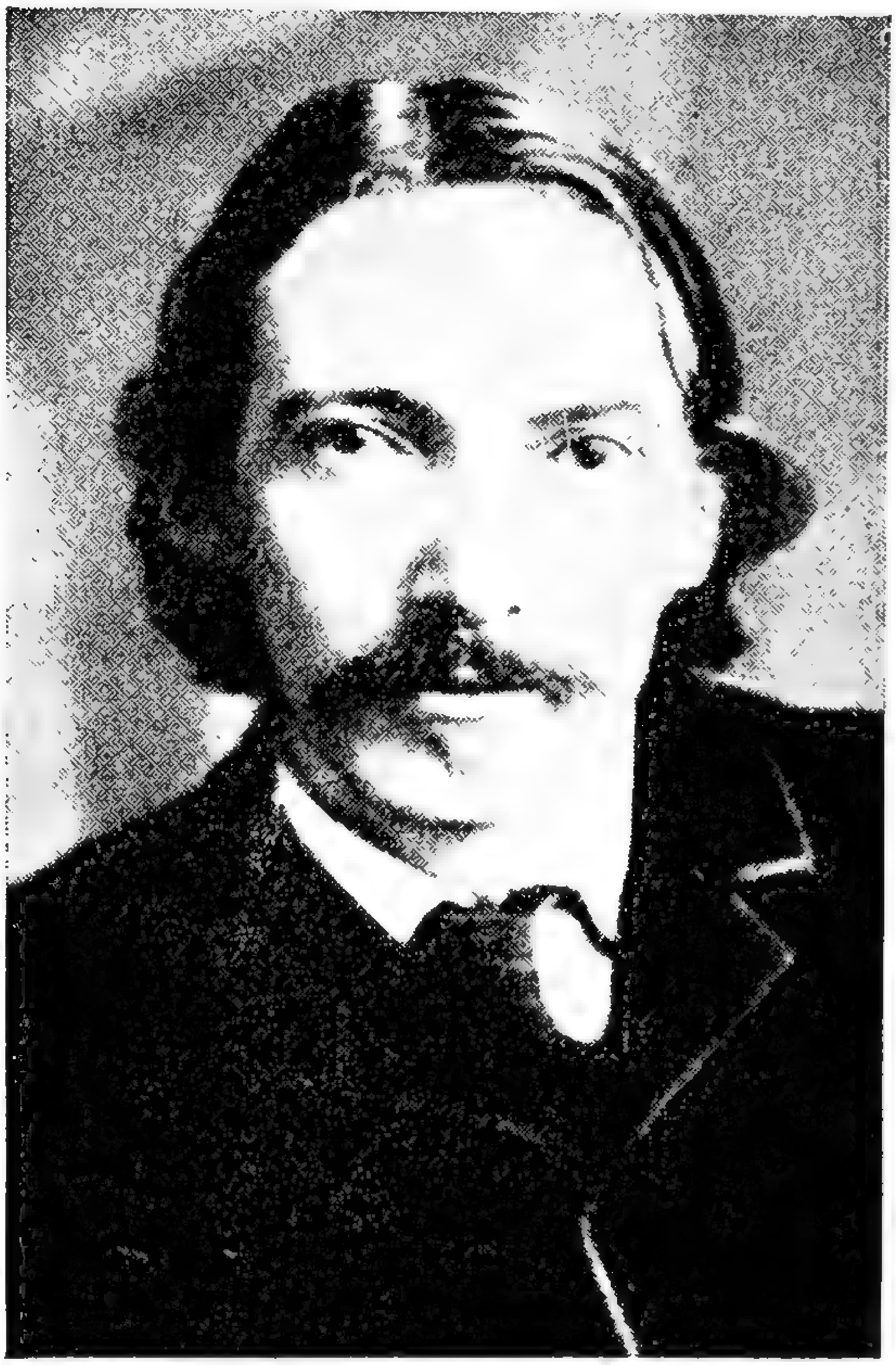
MISUSED WORDS

There are many English words, though, that are often wrongly used, even by well-known writers. Beware of confusing *comprehensively* with *comprehendingly*, *reverend* with *reverent*, *perspicuity* with *perspicacity*, *insensate* with *insensible*, *alternate* with *alternative*, *definite* with *definitive*, *polity* with *policy*, *practical* with *practicable*, *legislature* with *legislation*, *complacent* with *complaisant*, *altogether* with *all together.* To confuse the terms in these pairs is to be illiterate. When in doubt look in the dictionary.

Another class of words to avoid, or to consider carefully before using, are *foreign words.* If there is an exact English equivalent, the general rule is to use it. So cast away from your vocabulary French expressions such as *distrait* (for absent-minded), *bien entendu* (of course), *rédaction* (for editing, edition), *œuvre* (work); let Latin tags like *alma mater* (university) go with these French rejections. Equally to be avoided are English expressions that have been made in imitation of foreign ones, e.g. *to orient* (to turn), the *half-world* from the French *demi-monde.*

It is difficult to fix the boundary where correct written idiom stops and slang starts. There are many slang words that are unquestionably ugly in prose writing (though not, of course, when they occur aptly in the conversation of characters in a story). 'To those who desire that what they write may endure, it is suggested that, as style is the great antiseptic, so slang is the great corrupting matter; it is perishable itself, and infects what is round it—the catchwords that delight one generation stink in the nostrils of the next.' The point is well put, but Fowler is too severe. No distinction can be made between slang and style in its true sense, the sense I have tried to explain at the beginning of this section. The slang that endures and becomes part of the written language is simply anonymously-created metaphor, images as vital and enduring as those created by Shakespeare, Milton, Pope, Tennyson. We say and write that this or that 'beggars all description'; that is Shakespeare's word picture—at least, for all we know to the contrary, it is—and it made its *début* in literature. But who, to look no farther than Fowler's own sentence, first brought into the language, 'corrupting matter,' 'stink in the nostrils,' 'catchwords'? Writers perhaps, perhaps people talking; they may have come *extempore* from a public speaker. Then who is to decide the point when such phrases and words cease to be slang, and become accepted idiom? Not the beginner in writing, certainly, and so far Fowler is right; but he is addressing 'those who desire that what they write may endure'; such adventurous spirits must trust to a word-sense about slang and not a rule of thumb. There are stories being written to-day, by Runyon in America and by Wodehouse in England, that may well endure, and their appeal is in their language, which is simply a compendium of the most expressive modern slang, as used by Mayfair in Wodehouse's stories, by the New York underworld in Runyon's. (Admittedly, the slang is fifty per cent. Wodehouse-Runyon, fifty per cent. Mayfair-Underworld: the point is the give and take.) These writers have seen the humour in

P. G. WODEHOUSE



R. L. STEVENSON

slang, and their humour may preserve the popular idiom. A passage taken at random from Wodehouse shows the inspired use of slang (Wodehouse's character has stopped at Marble Arch, 'where blighters of every description collect on Sunday afternoons and stand on soap-boxes and make speeches'):

''On the prompt side a gang of top-hatted birds were starting an open-air missionary service; on the O.P. side an atheist was hauling up his slacks with a good deal of vim, though handicapped a bit by having no roof to his mouth; a chappie who wanted a hundred million quid to finance him in a scheme for solving the problem of perpetual motion was playing to a thin house up centre; while in front of me there stood a little group of serious thinkers with a banner labelled "Heralds of the Red Dawn"; and, as I came up, one of the Heralds, a bearded egg in a slouch hat and a tweed suit, was slipping it into the Idle Rich with such breadth and vigour that I paused for a moment to get an earful!'

Here perhaps the slang is antiseptic. Sometimes style—when it is affectation, when the writer's way of saying a thing is just a little too much for what that thing is worth (R. L. Stevenson, Landor, Walter Pater, are examples)—is a corrupting matter.

Taste acquired through reading and conversation must decide when slang is admissible or even necessary in writing. Taste must also determine the way words are arranged in sentences, their rhythm and sound. Fowler's five rules about words are general; they are concerned with clarity, conciseness, pointedness of expression.

THE SOUND OF WORDS

Word sound, the quality of words, as apart from their length, derivation or logical meaning, is just as important. Some words, like 'rustle,' 'bark,' 'rumble,' 'hiss,' have sounds approximating to the sounds of what they represent. They are called *onomatopœic,* from the Greek words meaning 'sound-making.' Such words as these, because they evoke an image in the reader by way of the ear, or help to do so, add vigour to writing. There is an extreme example of their use in a fourteenth-century poem called 'The Harmonious Blacksmiths;' it begins (I have modernised the spelling):

Swart smocked smiths smattered with smoke
Drive me to death with din of their dints;
Tik! tak! hic! hac! tiket! taket! tyk! tak!
Lus! bus! las! das! etc.

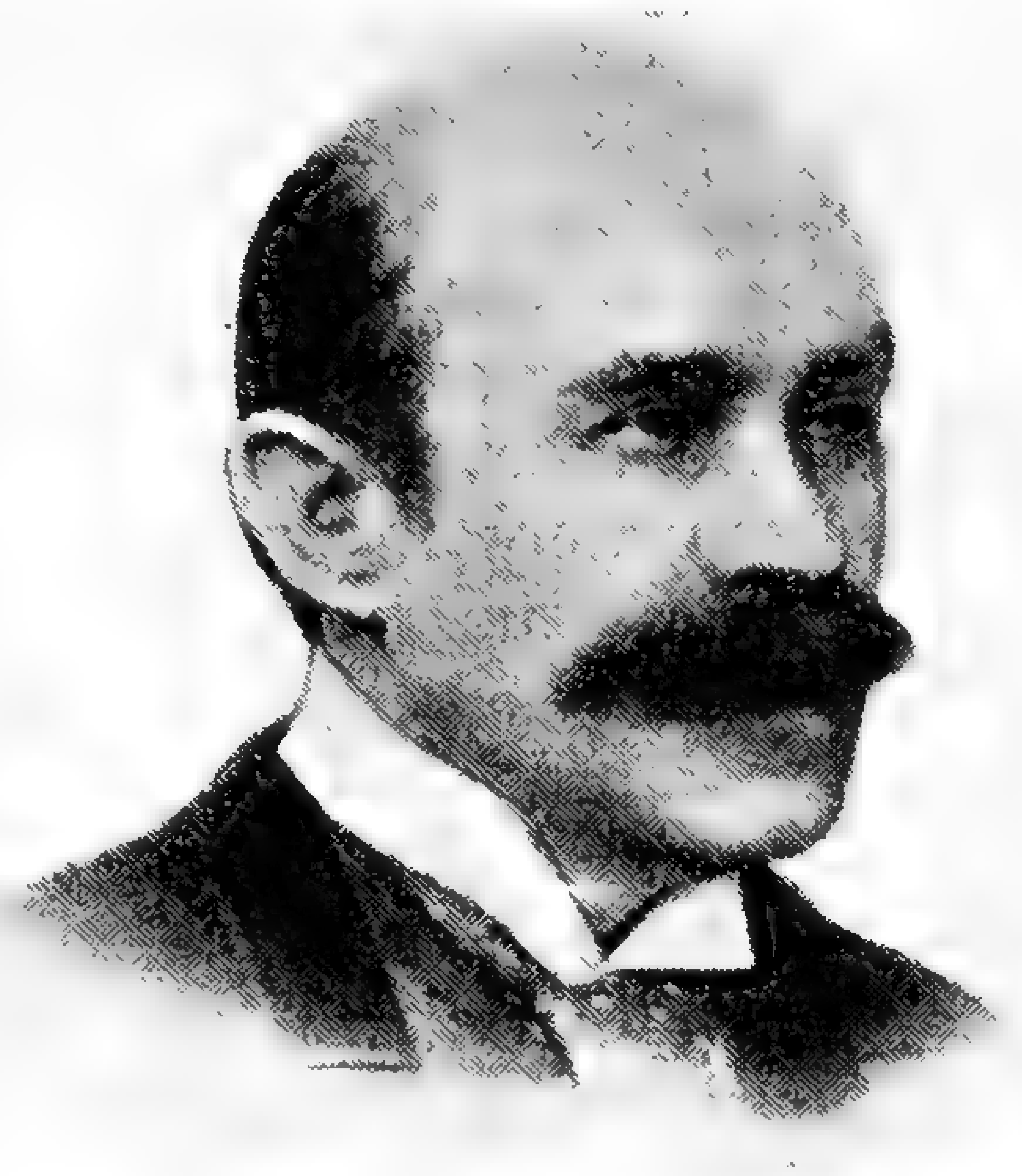
Onomatopœic, or echo words, because they are reinforced by the sound reminder of what they stand for, have tended to increase and multiply in language. Professor Jesperson, referring to the comparative modernity of most of these echo words, writes: 'To some extent their recent appearance in writing may be ascribed to the general character of the old literature as contrasted with our modern literature, which is less conventional, freer in many ways, more true to life in its infinite variety and more true, too, to the spoken language of every day.' (*Language*, pp. 410-11.)

The echo word is an extreme example of meaning conveyed through sound, for the sound is, more or less, the meaning. 'Grunt' is near enough to what the pig does when it utters a cry. There are many other words that are not imitative of the sound they represent yet, nevertheless, in a subtle way suggest what they stand for by their sound. It is in the choice of these words that the intuitive writer shows himself the writer of taste who is not blindly led by rule. For in the choice of words, whose rightness the ear must decide, considerations about length and derivation must go by the board.

The suggestiveness of sound as separate from sound imitation may be associated with the movements of lips, tongue and teeth to imitate what is described; examples are, *scramble*, *hustle*, *jostle*, *keen*, *globe*. The opening wide of the mouth to pronounce 'globe' conveys an impression of roundness; 'keen,' that comes through lips almost closed, suggests sharpness.

There is a third class of words, whose sound partly defines their meanings. These are the words that neither imitate sound nor partly suggest meaning by simulative actions of the voice organs; their sounds merely reinforce in an indefinable way what they denote. Their right employment in prose belongs to that element in style that I have called its indescribable essence, that which escapes analysis and transcends meaning in the logical sense. But it is doubtful how far isolated words can be said to possess this musically evocative quality; examples would seem to be, *womb*, *jelly*, *glitter*, *tranquil*. To this class might be added fictitious persons' names that seem to suggest their characters. The name Mrs. Pipchin, in *Dombey and Son*, for instance.

Some writers on style have denied that there is a necessary relation between the quality of a word in this sense and



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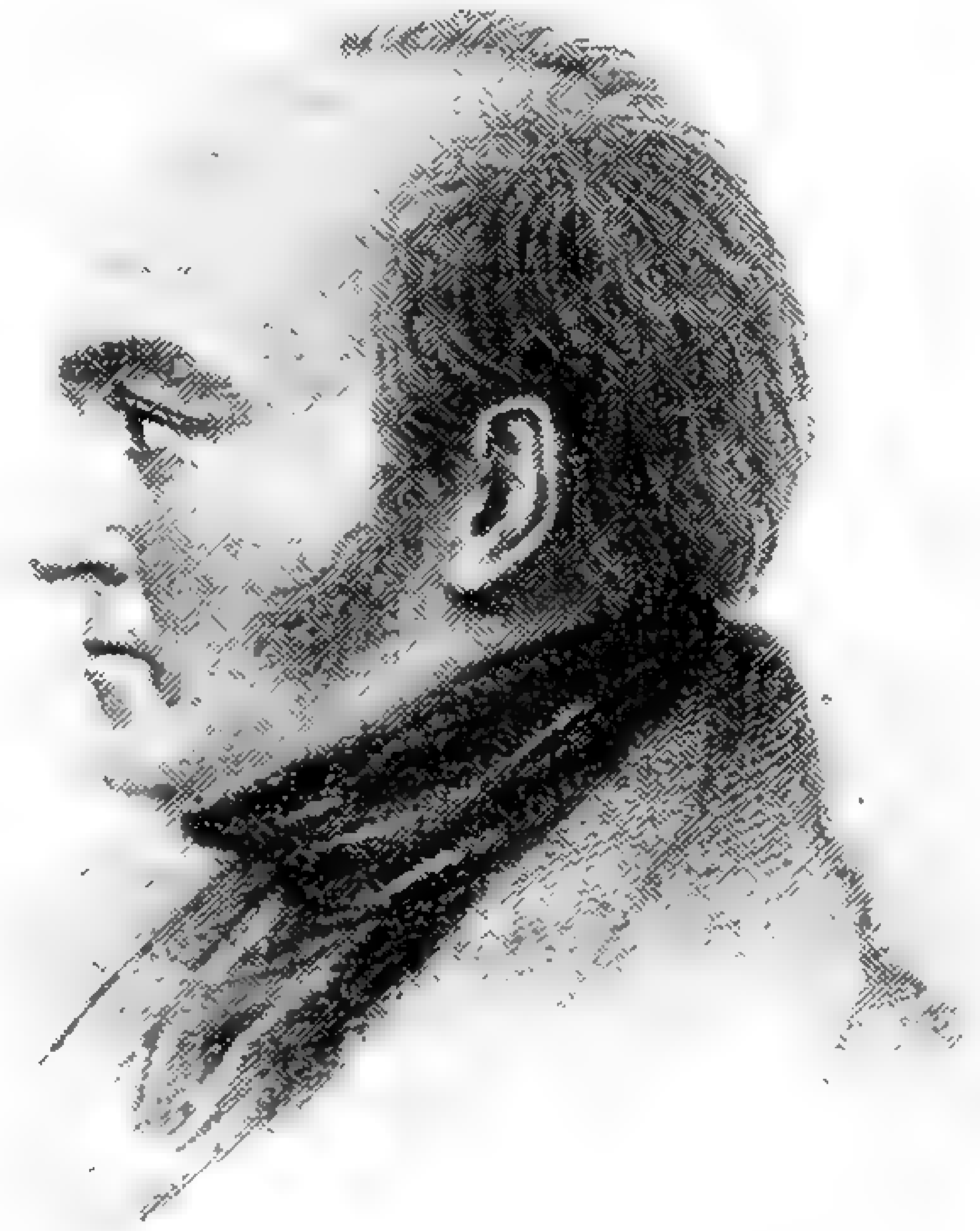


WALTER SAVAGE LANDOR

the idea the word contains. It has been pointed out that words of opposite meanings have almost the same sound, *thin* and *thick*, for instance; *sweat* and *sweet* convey conflicting ideas but they present similar sounds. Probably anyone who relies largely on sound for his impressions will tend to admit the associatory evocativeness by mere sound of individual words, irrespective of onomatopœia or the mechanics of sound production; the visual type, to whom words come as pictures, will not agree.

Pictures, sounds, forms; words, as isolated elements of style, have all three aspects, though they cannot be separated into any one of them. In each aspect the word by itself is unsure and at the mercy of individual interpretations. The writer, putting words together, seeks to impose one image, one meaning on his reader: 'All styles are only means of subduing the reader.' To do this, language—that is, thought—must be subdued in the writer, subdued but not made tame; for style is, also, the spontaneity of language. The writer, by a flair for language and by practice and reading, is able more or less successfully to review, as it were by instinct, all possible words to express a thought and rank the right ones unerringly in their right places. A style will never be easy, musical, vital if every candidate for a place in the sentence must be examined, accepted or rejected according to rule and precept.

QUALIFYING WORDS

If words are taken in the first sense we discussed, as names of things evoking images in the reader's mind, then a picture of the first and most important process the writer submits them to would be of a jeweller cutting and polishing precious stones. The single word is cloudy, amorphous, and like the stone, only the clear bright core is worth keeping. The comparison of writer with jeweller goes no further; for while the jeweller cuts away to refine, the writer, by a paradox of his craft, makes his word more definite by adding others to it.

Grammarians call the process 'qualifying a noun.' And this means that by adding adjectives, phrases, entire sentences to a word the writer clears away all those possible associations he does not wish it to have for his purpose. The French stylist, Joubert, wrote that words, like opera glasses, obscure everything else except what they are focused on. Qualifying words focus the reader's mind on the one aspect, the one meaning the writer wishes to bring out; they blot out the other associations. So it is that the art of writing is largely the art of qualification. 'An adjective, if it does not help you, goes against you'; it either focuses your meaning and makes it clearer, or it blurs it; it can make or spoil the effect you wish to produce.

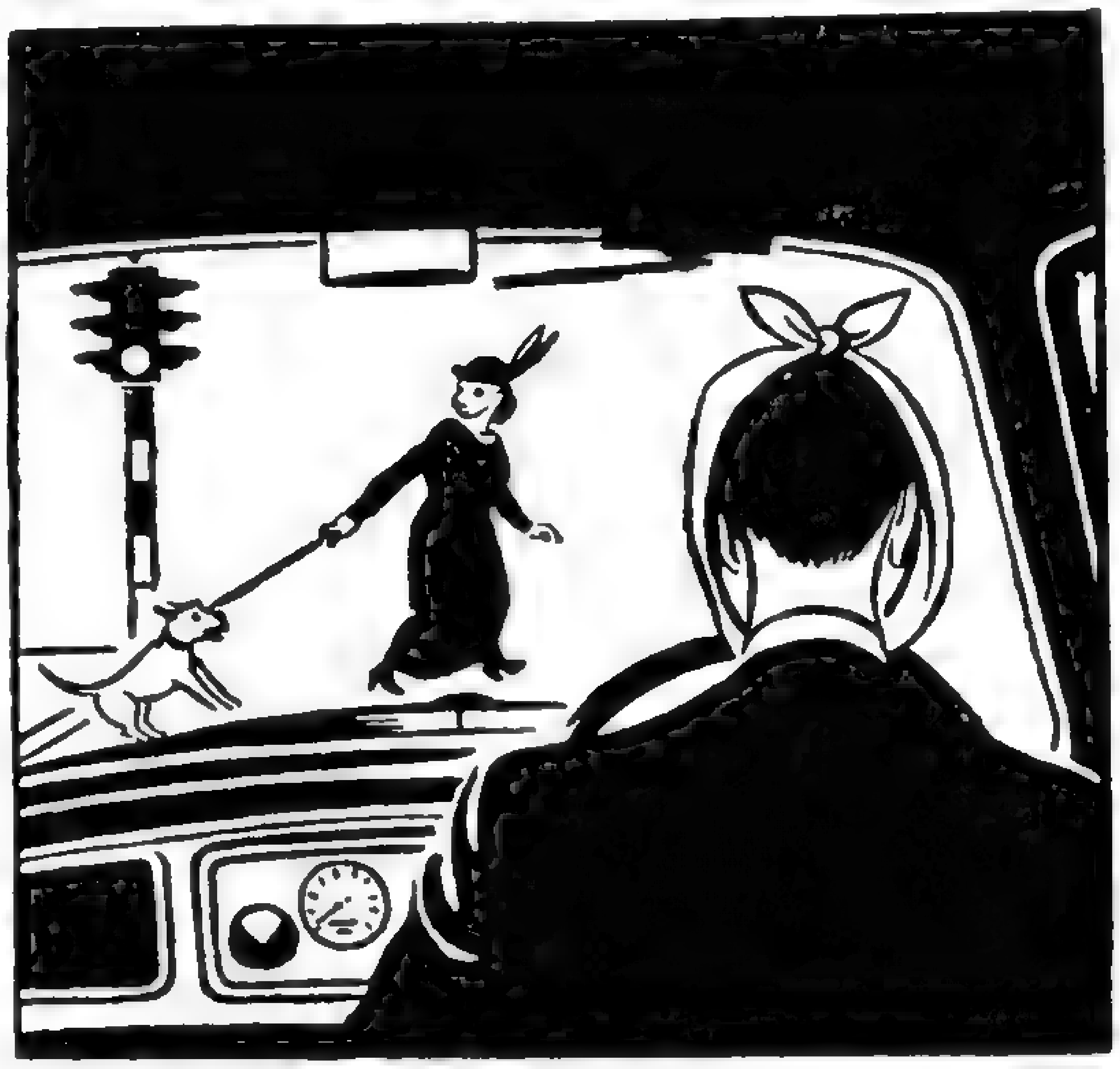
You are writing, say, a description to a friend of a visit to the dentist. You were seized with excruciating toothache and your entire being was concentrated on the removal of the tooth. You want to convey a nightmare sense of frustration as you drive through the town towards a dentist. Suppose you wrote:

> 'I thought we'd never get there, something always seemed to be stopping us. First an old woman in a red hat, and with a face like a rabbit, pulling a dog on a lead, crossed the road against the traffic lights . . .'

If that is how you express yourself then you are not a skilful writer. Frustration is what you want to convey, your progress towards deliverance from pain interrupted. The bare fact was that a woman crossed the road against the traffic lights. Can you bring in any qualifiers to intensify that feeling of frustration you wish to convey? You can. It was an 'old' woman; old, therefore slow, flurried, undecided. You have used that qualifier, and it is a good one. But what has a 'red hat' got to do with your feelings at that moment? Nothing. It diverts your reader's attention; it blurs your effect. So does the added qualification that the old woman had 'a face like a rabbit'; in this context her face is a hindrance to you if you describe it, whatever it looked like; even if it looked like a sloth's or a tortoise's face it would not help your correspondent to feel what you felt—trying to remember those faces would take the reader to the zoo, far away from your tooth. 'Pulling a dog on a lead' does intensify the impression, perhaps, because it implies more difficulties for the old woman crossing and more obstruction. But you would have written more skilfully if you had written instead 'with a dog *dragging on* the lead,' for there you suggest the tug-of-war—present and to come. The dog pulling against the woman is also that dogged tooth resisting the pull of the dentist's forceps; and there is a dragging pain in toothache.

The number of qualifiers or epithets you use will largely depend on the kind of writing, whether it is description of objects or events. If you wish to convey the reader along swiftly in a rapid sequence of events the qualifiers are likely to be less than if you are describing, say, a character. Still, there is a useful general rule about qualifiers—be as sparing with them as you can, for 'meaning is an arrow that reaches its mark when least encumbered with feathers.' A character in a book is often better described by one phrase than by a tailor's fitting of descriptive epithets. If I describe the first entrance of a character on the scene by writing 'Mr. Probyn came into the room smiling—he always smiled when he opened any door,' more may be conveyed for my purpose about Mr. Probyn than if I had described his physical appearance at length.

The fault of bad writers is to use adjectives or qualifiers redundantly, to use them when their meaning is contained in what has been said before.



The Frustrated Motorist!

But on the other hand there is a fault of superior critics, with more logic than sensibility to language, who would cut away all epithets that do not logically define meaning—all those subtly evocative, musical words whose effect cannot be analysed, though they make the individual essence of a style.

Here are some slipshod qualifiers in a passage taken at random from a modern novel:

> 'Andrew hated and feared head waiters. But that, he *now* discovered, was because he had never faced them with a woman like Frances. One *swift* glance and they were *ministered with reverence* to the finest table in the room, surrounded by a corps of servitors, one of whom *unflicked* Andrew's napkin and placed it *holily* upon his knees.'

Read through quickly, a paragraph like this, that is two parts meaningless when analysed, does convey an impression of the fawning worship of glamour that goes on among the staff in smart restaurants. Looked into, the description is nonsense, unmeaningly funny. The adverb qualifier 'now' is redundant; the time of the discovery is fixed by the rest of the sentence: he no longer hated and feared the waiters when he was with Frances. 'Swift' is contained in 'glance,' a glance is essentially swift. 'Ministered with reverence to the finest table in the room' only presents redundance if we allow the author a use of the verb 'minister' that is not found in dictionaries. You can minister aid or service to a person; you do not hear of ministering a person to a place. The author may have wished to convey by this word the idea of a waiter ministering service almost of a religious kind to the clients, leading them up an aisle to a pew in a modern temple of mammon-worship. Then 'reverently' is redundant. The author may have meant something else; if so, I cannot imagine what it was. 'Unflicked,' though it is a qualifier in a wider sense than the other epithets, and is one part of a phrase describing the antics of the servitor, is too droll to let pass. 'Flicked out' the napkin would not have looked so well at a glance, perhaps, but it would not have suggested on reflection a napkin being flicked together into a mitre or a rosette, a 'flicked napkin,' for 'unflicked' implies that it stood 'flicked' on the table. The waiter next does something I would give a lot to see a waiter do with a napkin—he places it *holily* upon his knees. The author means the client's knees, but does not say it. That is by the way, but what about the adverbial qualifier 'holily'? Even the author must have shuddered at that word, because it is a word that no writer, no schoolboy, would use unless there was no help. It does not sound right, and it is not right. 'Reverently' is the adverb that should have been used. The author did not use it because he had used it earlier in the same sentence, and because he did not wish to remodel his sentence.

TIME AND MOTION: THE VERB

There are well-authenticated 'don'ts' to writers about verbs as well as about qualifiers. When possible, avoid the passive, and avoid especially the impersonal 'it' as subject of a passive construction ('it is alleged to have been said'). An active verb is always more forceful than a passive one. The management of the verb in a narration of events is perhaps the most difficult art in prose style. To keep a prolonged action or a series of actions going; to manage modulations in speed and variation of tense require, I think, a special sense in the writer. At all events, there have been very great writers, like Thomas Hardy and De Quincey, who have been unable to manage their verb sequences properly; they cannot cleanly trace the course of events. Hardy conveys the passage of time in a way that is more effective if his books are considered as made up of chapters and dramatic scenes, rather than of sentences and paragraphs.

Management of the verb in writing is the art of varying the tense, shifting the time between present, past and future. Exclusive use of the dramatic present tense, by focusing the reader's attention on what passes before his eyes, does away with cause and effect; it substitutes the *how* for the *why*. It is a simple and a popular way of interesting the reader, for it sweeps him along with the action, identifies him with it; but this use of the present tends to be cheap; it belongs to bad writers, and often to bad passages in good ones; Dickens uses it, and often tires us; Carlyle makes great play with it in his *French Revolution.* I give an example from Dickens's *Martin Chuzzlewit:*

> 'A dark and dreary night; people nestling in their beds or circling late about the fire; Want, colder than Charity, shivering at the street corners; church-towers humming with the faint vibration of their own tongues, but newly resting from the ghostly preachment "One!" The earth covered with a sable pall as for the burial of yesterday; the clump of dark trees, its giant plumes of funeral feathers, waving sadly to and fro: all hushed, all noiseless, and in deep repose, save the swift clouds that skim across the moon, and the cautious wind, as, creeping after them upon the ground, it stops to listen, and goes rustling on, and stops again, and follows, like a savage on the trail!'

And so the description goes on for another five hundred words, all in present participles or indicatives. It is effective, but it is tiring. Such descriptions convey a series of impressions that do not cohere into a picture. But when the tenses are varied and the reader's mind is taken back in time for causes, forwards for effects, where there is inter-relation between tenses, concordance, where you get planes of action, central (the present tense), further back (past), and further forward (future); where these planes are all logically connected, then you get a comprehensive picture of what is happening; you get, as it were, a three-dimensional narrative, instead of a flat present. R. L. Stevenson was a master of tense variation; that is why his action stories, like *Treasure Island* and *Catriona*, are so good. You will notice his gift of playing variations on verb tenses in this paragraph from *Travels with a Donkey in the Cévennes:*

THOMAS DE QUINCEY

> 'All was Sunday bustle in the streets and in the public houses, as all had been Sabbath peace among the mountains. There must have been near a score of us at dinner by eleven before noon; and after I had eaten and drunken, and sat writing up my journal, I suppose so many more came dropping in one after another, or by twos and threes. In crossing the *Lozère* I had not only come among new natural features, but moved into the territory of a different race. These people, as they hurriedly despatched their viands in an intricate sword-play of knives, questioned and answered me with a degree of intelligence which excelled all that I had met, except among the railway folk at Chasseradès. They had open, telling faces, and were lively both in speech and manner. They not only entered thoroughly into the spirit of my little trip, but more than one

declared, if he were rich enough, he would like to set forth on such another.'

Every verb in this paragraph is in the past tense, but the narrative keeps shifting from one plane of action to another within the past time. The tenses vary between the simple past ('All *was* Sunday bustle') and the reduplicated or compound past ('as all *had been* Sabbath peace'). But the compound past is itself varied; the next verb is 'have been'; then, after a compound and a simple past, the author presents himself, the recorder of the scene, with a parenthetical present tense, 'I suppose'; the next verb, 'came dropping in,' though it has the form of a past tense, brings the action forwards into the present. And so the narrative goes on with the verbs—all active ones—weaving back and forth, making a pattern in time.

WORD ORDER

One way to emphasise a word or a phrase is to take it out of its natural order in a sentence. 'Never shall we see his like again' may impart a greater sense of loss by the moving of 'never' up in front than 'We shall never see his like again.' Probably the change would be more effective in public speaking than in writing. But it is true that the beginning and end of a sentence are the places for emphasis. That is why, in the simplest sentences, the subject, the doer of an action, comes first and the object of the action comes last. 'The man ate his dinner.' If you add to that sentence various qualifying phrases, you must decide what you wish to emphasise, how you wish to delimit the man and the dinner, and order your words so that those on which the emphasis should fall are rightly placed. Suppose the man is a journalist, suffering a diet for his readers' sake. You want to emphasise this suffering of his. Of two ways of arranging the words, 'The man, who had dieted for a week, voraciously ate his dinner,' and, 'After a week of dieting the man ate his dinner voraciously,' the second emphasises the dieting and the consequent hunger by putting them in the first and last positions.

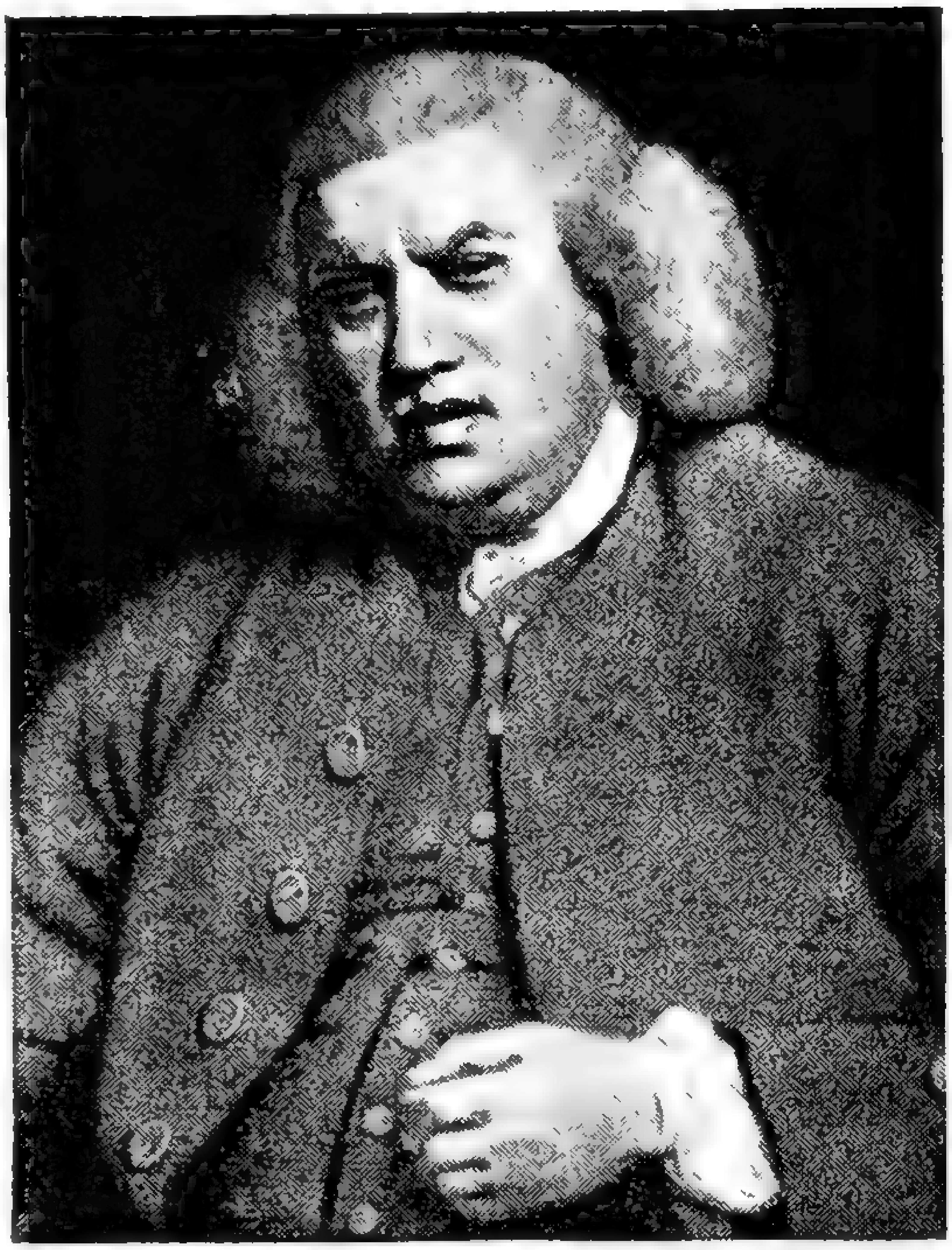
The longer the sentence, the more clauses it contains, the more difficult it becomes to manage the emphasis. In long, complicated sentences the claims of grammar, rhythm, meaning require skilful handling if they are to be settled equably, without violence being done to all or any of them. That is why beginners in the craft of writing are warned against the long sentence. The modern tendency in writing of all kinds is against it too. Few prose writers to-day would attempt the long cadenced sentences of a Milton, the elaborate antitheses of a Johnson, or the tumultuous periods of a Burke. Readers to-day need speed, directness.

Still, the long complex sentence cannot be avoided altogether. Some hints about it may be of use. The newspaper reporter is brought up against the subordinate clause every time he starts his account. Because of his cramped space and the demand upon him immediately to state *what* happened, *where* and *when*, to *whom*, the news reporter is hard put to it. Prose rhythm cannot be expected of the reporter, but still he must get his emphasis and grammar right.

Suppose his news is that a Mr. Moffat's country mansion has been entered by burglars in the night and that jewellery has been stolen. He cannot start his account by a gradual leading up to the subject, by a description of the beauty of the manor house, of the psychological atmosphere prevailing in the family before the raid; into his first paragraph, into his first sentence even, he must pack the houseowner's name, the name of the house, the time of the burglary, the way of entrance of the thieves. He might begin:

> 'Shortly after twelve last night two burglars broke in at an upper window of "The Gables," Mr. Moffat's country house near Rudford on the Devon-Dorset border, and made off with a pearl necklace, worth five hundred pounds, belonging to Mrs. Moffat.'

This is grammatical, but that is all that can be said for the journalist's account. It is not vivid, it is not dramatic; and it is clumsy. Good journalistic reporting should be good craftsmanship; the expression should fulfil the need—a striking and accurate account of an occurrence. This description fails because the emphasis is wrong; the clauses are in the least effective order. For consider what are the most important facts—not that the burglary took place shortly after midnight (that might conceivably be the most important fact to a detective, but not to the general reader), not that the necklace belonged to Mrs. Moffat—for Mrs. Moffat was not a peeress or a film star. The five-hundred-pound pearl necklace is more important in this context than the owner. It is more important than anything else connected with the burglary. So put it first, 'A pearl necklace, worth five hundred pounds was stolen . . .' This means starting off with a passive construction. But it is an occasion when general rules must be discarded under the writer's first imperative rule—to awaken a desired response in the reader's mind. But the difficulties of this complex construction are not over yet:



DR. SAMUEL JOHNSON

> 'A pearl necklace, worth five hundred pounds, belonging to Mrs. Moffat, was stolen when two burglars broke in at a window of "The Gables," *a country mansion near Rudford, on the Devon-Dorset border*, shortly after twelve last night.'

The italicised phrase is in a wrong order logically, for it directs the reader's mind on to a new track—the situation of the house—before doubling back to a further qualification of the burglar's deed—the time when they did it. That the house happened to be near the border of two counties had nothing to do with the burglary. So the adjectival qualification spoils the effect. Apart from this flaw in the sentence, you will notice that one fact has been left out in the recast version—that the house belonged to Mr. Moffat. You have to ask yourself if that fact delimits the account or not. It does, because, without it, readers would wonder if Mrs. Moffat was a widow, was she alone in the house, perhaps?

A solution would be to break the complex sentence up into simpler ones. But the reporter has only that space to write in; the item is not considered worth more as news; and the shorter the space in this kind of writing, the longer the sentence must be. The items must be run into one another to make the effect, for the reader cannot be left in suspense a moment. The newspaper reader would be impatient if you began, 'A pearl necklace worth five hundred pounds was stolen last night. It belonged to Mrs. Moffat and was taken from "The Gables," etc. The best way to arrange the report is, perhaps:

> 'A pearl necklace,. worth five hundred pounds, belonging to Mrs. Moffat, was stolen shortly after twelve last night when two burglars broke in at a window of "The Gables," Mr. Moffat's country mansion near Rudford, on the Devon-Dorset border.'

Within the narrow limits of time and of space that are allowed him, the journalist can be excused if his prose is not rhythmical; if his emphasis and grammar are approximately right he has done well.

There is no excuse for anyone who sets himself up as a master of the art of writing. The order of words and phrases then, because there are no limitations imposed from outside, is a matter of style, with all that style involves and demands. R. L. Stevenson in his essay *On Some Technical Elements of Style*, makes useful observations on the rhythmical ordering of phrases within the sentence:

> '. . . The true business of the literary artist is to plait or weave his meaning, involving it around itself so that each sentence, by successive phrases, shall first come into a kind of knot, and then, after a moment of suspended meaning, solve and clear itself. In every properly constructed sentence there should be observed this knot or hitch; so that (however delicately) we are led to foresee, to expect, and then to welcome the successive phrases. The pleasure may be heightened by an element of surprise, as, very grossly, in the common figure of the antithesis, or, with much greater subtlety, where an antithesis is first suggested and then deftly evaded. Each phrase, besides, is to be comely in itself, and between the implication and the evolution of the sentence there should be a satisfying equipoise of sound; for nothing more often disappoints the ear than a sentence solemnly and sonorously prepared, and hastily and weakly finished. Nor should the balance be too striking and exact, for the one rule is to be infinitely various; to interest, to disappoint, to surprise, and yet still to gratify; to be ever changing, as it were, the stitch, and yet still to give the effect of an ingenious neatness.'

There is good instruction to writers in this passage; though I think that fifty years have found out many perishable places in Stevenson's own style. Stevenson himself gives an example of balanced phrases, immediately before he warns us against a too exact balance, '. . . a sentence solemnly and sonorously prepared, and hastily and weakly finished.' 'Solemnly and sonorously' balances with 'hastily and weakly'; so does 'prepared' with 'finished'; and the two phrases form a simple form of antithesis, that is to say, their choice and arrangement emphasise a contrast.

The beginning of a sentence, because of its importance of emphasis, creates a special difficulty for the inexperienced writer: it is the easiest thing, unfortunately, when you are carried away by your subject, when you feel the mood is on you, instinctively to begin each sentence with the same word—especially if that word is the personal pronoun, I.

Such repetition is common in any writing that tells of the consecutive actions of one person. It is common because that position at the beginning of the sentence is natural, right, logical for the doer of the action. It is natural in the isolated sentence; but it becomes deadly to the reader when it is repeated again and again. The human mind, as Stevenson says, craves variety. Writing must please; it cannot make its desired effects if it tires. So the writer—at least, while he is learning his craft, and does not instinctively practise its requirements—cannot let himself go; for all the time he must remind himself of the reader. The arrangement, variation and contrast of words, looked at in this way, from the reader's point of view, is partly psychological. There are fixed ways in which people respond to this or that arrangement of images and sounds. It is the writer's business to find out these ways.

I have written about rhythmical arrangement of words and phrases, about arrangement psychologically considered, and about arrangement under stress by journalists. A last word to those struggling on their first novels or magazine stories concerning that recurring difficulty after a character has spoken, of explaining the fact that it was that character who spoke—the 'he said'—'said he' problem. Nowadays novelists consider the explanation about identity unnecessary. It should be. But conceding this, very often it is desirable to indicate accompanying tones—'she said (said she?) excitedly.' What about the word order? H. W. Fowler, who is invaluable on academic questions about correct English writing, does not satisfy with his rule: that when the verb is 'say' you can make the inversion, putting the verb before the subject, but when other verbs are used—for instance, 'exclaim' or 'cry'—you cannot. I think that in the twentieth century all this sort of inversion of natural word order puts a mark against the writer. It is one of the writing tricks that have gone out of date, following the laboured antithesis, spattered commas, the novelist's moral digression, into limbo.

GROUPED SENTENCES: THE PARAGRAPH

School primers on the writing of English often describe the paragraph as being made up of the development of an idea; the last sentence finishes with the point; the next paragraph takes up another. This explanation is simple, but pupils are often puzzled when they examine paragraphs to put it to test, because they find that few paragraphs do in fact have such neat logical structures. A paragraph is a strictly determined unit in writing, but it is not necessarily determined by an idea. Often a paragraph contains several ideas, grouped round a common subject; or it may consist of a particular observation and a general reflection; or there may be many examples illustrating an observation. The logical determination of a paragraph, the using of it as a unit in an argument or in an exposition of a technical theme, would lead, logically, to very long paragraphs; for the paragraph would deal then with one aspect of a demonstration, and would not stop until that aspect was exhausted. Used in this way, if the reasoning is close and there is no logical break in it, the long paragraph will not tire an eager student. It is the sort of paragraph that is often numbered in text books to facilitate reference. It stands, in the craft, as distinct from the art of writing, at the opposite extreme to the journalist's paragraph.

A paragraph is not necessarily determined by logic. It may be determined by an estimate of a newspaper reader's patience. The newspaper reporter must learn to think in short units; he cannot hold up one aspect long; he must be turning his subject round, looking for a fresh approach, another vivid fact. This starts a new paragraph. The journalist's paragraphing is artificial stimulating of the reader's attention. A favourite trick is to make a paragraph only a line long; it is a development in journalism of the discarded use of italics and the exclamation mark.

It does not do to-day to disparage journalists' writing, reporters' writing especially; modern conditions, competition, have made reporting as highly skilled as press photography. To have learnt how to present news, vividly, accurately, at typewriter speed is to have learnt much about the craft of writing. The journalist's way of paragraphing is a way of focusing the reader's attention, emphasising points; his paragraphs have a definite purpose; the novelist's paragraphs often have not.

HERBERT READ

The paragraph made to attract attention to a point has its counterpart in the rhetorical pause or gesture of the public speaker that is often made before the start of a peroration. There have been great stylists who have used this sort of punctuation—for paragraphing is punctuation, a pause for breath, a pause to mark the division or close of a logical or rhythmical movement, a pause to prepare for a surprise. Laurence Sterne, one of the wittiest of English writers, paragraphed on the same principle as the newspaper reporter and public speaker do. Sterne's paragraphs close and give his readers pause before one of his sly witticisms comes to cap the interrupted thought. For instance, from an incident in *A Sentimental Journey*, where the author meets a monk, whom Sterne has described as a holy and deserving man:

> 'When he had entered the room three paces, he stood still; and laying his left hand upon his breast (a slender white staff with which he journeyed being in his right)—when I had got close up to him, he introduced himself with the little story of the wants of his convent, and the poverty of his order—and did it with so simple a grace—and such an air of deprecation was there in the whole cast of his look and figure—I was bewitched not to have been struck with it——
>
> —A better reason was, I had predetermined not to give him a single sou.'

The break is not determined by logical or rhythmical needs—it is just the effective pause of a speaker before his witticism. Sterne might be talking to you.

The paragraph is also, like the sentence, a rhythmical unit; it closes a movement within the wider rhythm of a passage or chapter. A quotation from Herbert Read's *English Prose Style* well explains this, the most important aspect of the paragraph:

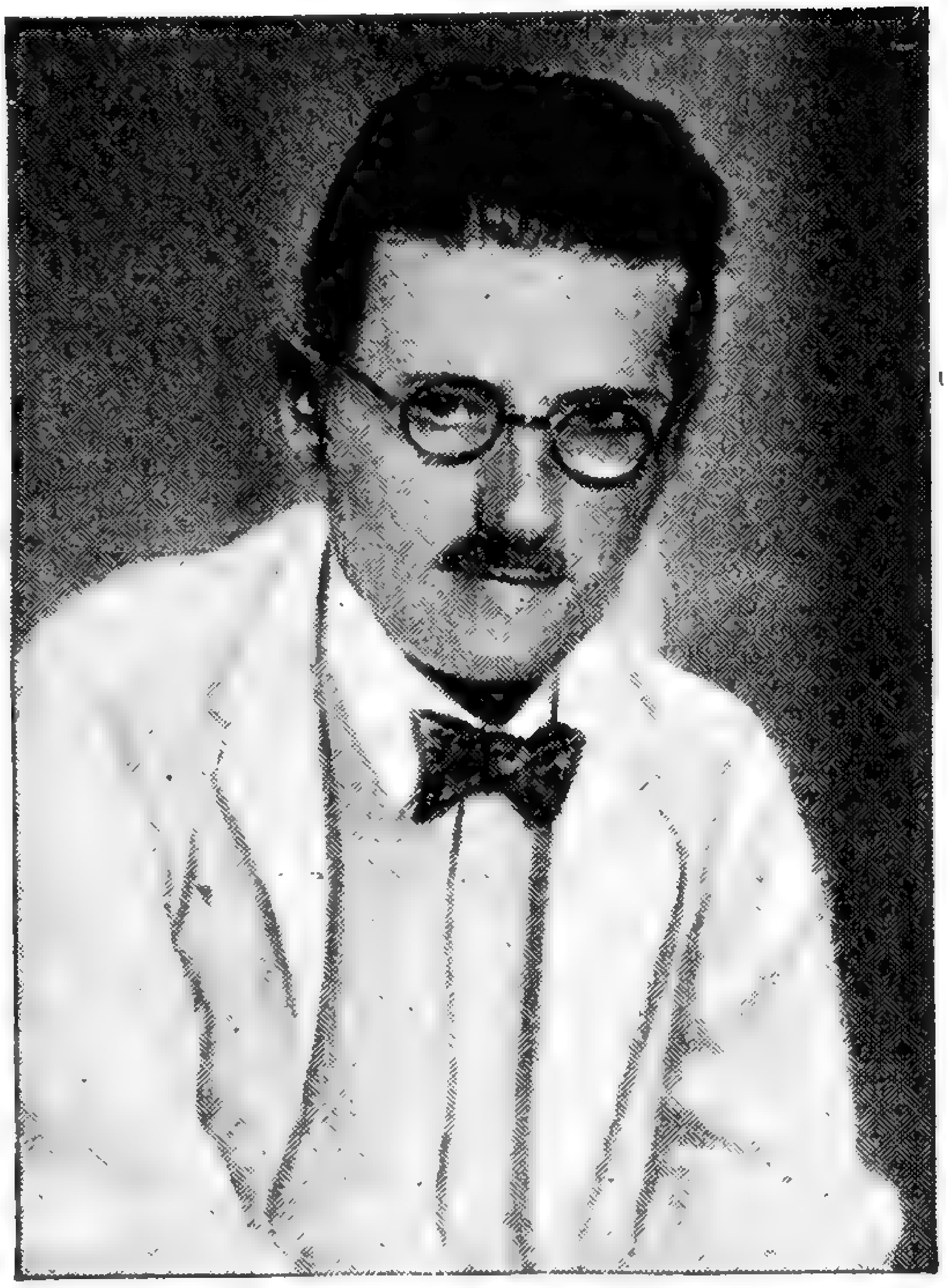
'Rhythm is not an *a priori* construction. It is not an ideal form to which we fit our words. Above all, it is not a musical notation to which our words submit.

'Rhythm is more profound than this. It is born, not with the words, but with the thought, and with whatever confluence of instincts and emotions the thought is accompanied. As the thought takes shape in the mind, it takes *a* shape. It has always been recognised that clear thinking precedes good writing. There is about good writing a visual actuality. It exactly reproduces what we should metaphorically call the contour of our thought. The metaphor is for once exact: thought has a contour or shape. The paragraph is the perception of this contour or shape.

'The writer—I speak of the inspired writer—has towards his material, words, the same relation that an artist, say a modeller, has towards his material, clay. The paragraph is a plastic mass, and it takes its shape from the thought it has to express: its shape *is* the thought.

'And I think this is the distinction between a dead paragraph and a living paragraph: in the first case a writer's words flow until either a phase of his logic is complete, or the simulated oratory of his periods demands a pause, or for no reason whatsoever; but in the second case the words rise like clay on the potter's wheel: the downward force of attention, or concentration, or intuition, and the driving force of emotion or feeling—between these forces the words rise up, take shape, become a complete pattern.'

I choose this place to give an example of rhythmical modern prose. But because any example that is to show the rhythm of paragraphs within a larger movement must be a fairly long extract, and there is not room for many of these, I shall take a passage to illustrate several other points in creative writing. This extract is taken from James Joyce's *A Portrait of the Artist as a Young Man:*



JAMES JOYCE

A pioneer among contemporary stylists.

> 'There was a long rivulet in the strand and, as he waded slowly up its course, he wondered at the endless drift of seaweed. Emerald and black and russet and olive, it moved beneath the current, swaying and turning. The water of the rivulet was dark with endless drift and mirrored the high-drifting clouds. The clouds were drifting above him silently, and silently the seatangle was drifting below him and the grey warm air was still and a new wild life was singing in his veins.
>
> 'Where was his boyhood now? Where was the soul that had hung

back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreaths that withered at the touch? Or where was he?

'He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted, alone amid a waste of wild air and brackish waters and the seaharvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures of children and girls and voices childish and girlish in the air.

'A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and softhued as ivory, were bared almost to the hips, where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.

'She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes, her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither; and a faint flame trembled on her cheek.

'—Heavenly God! cried Stephen's soul, in an outburst of profane joy.'

In every sentence of this passage there is the whispering of the sea, the ebbing out of the tide, the indistinguishable ripples of the wavelets merging softly. It is not so much the sound as the stillness of a flowing mass of waters that the word music conveys. The present participles with their -ing endings suggest the swing and flow of the waters; all those alliterative esses are the audible silence of a calm sea; and through this stillness there comes at intervals a shrill trumpeting of Stephen's awakening ego, drunk with the vision of its mission. The open I's proclaim it: 'He was unheeded, happy and near to the w*i*ld heart of l*i*fe. He was alone and young and wilful and w*i*ldhearted, alone amidst a waste of w*i*ld air . . .' Alternating with this fierce self-assertion of male adolescence there are the soft, full sounds symbolical of maidenhood, 'Her *bosom* was as a bird's, *soft* and slight, slight and *soft* as the breast of *some* dark-*plumaged* bird. But her *long* fair hair was girlish: and girlish, and *touched* with the *won*der of *mor*tal *beauty*, her face.'

The rhythm and sound of the passage belongs to the sea. The sea washes round the bird-girl, who seems to rise out from the waters like the Cyprian Venus; she symbolises the soul's rebirth, as the sea itself symbolises the womb.

Breaking up and analysing the effects an artist achieves unconsciously is always clumsy work. Much, the best, will escape the pick. Of the artifice that does not, partly I think, because it is overworked in this passage, the running together of epithets stands out. This device can give fine effects in the English language, making it comparable to—

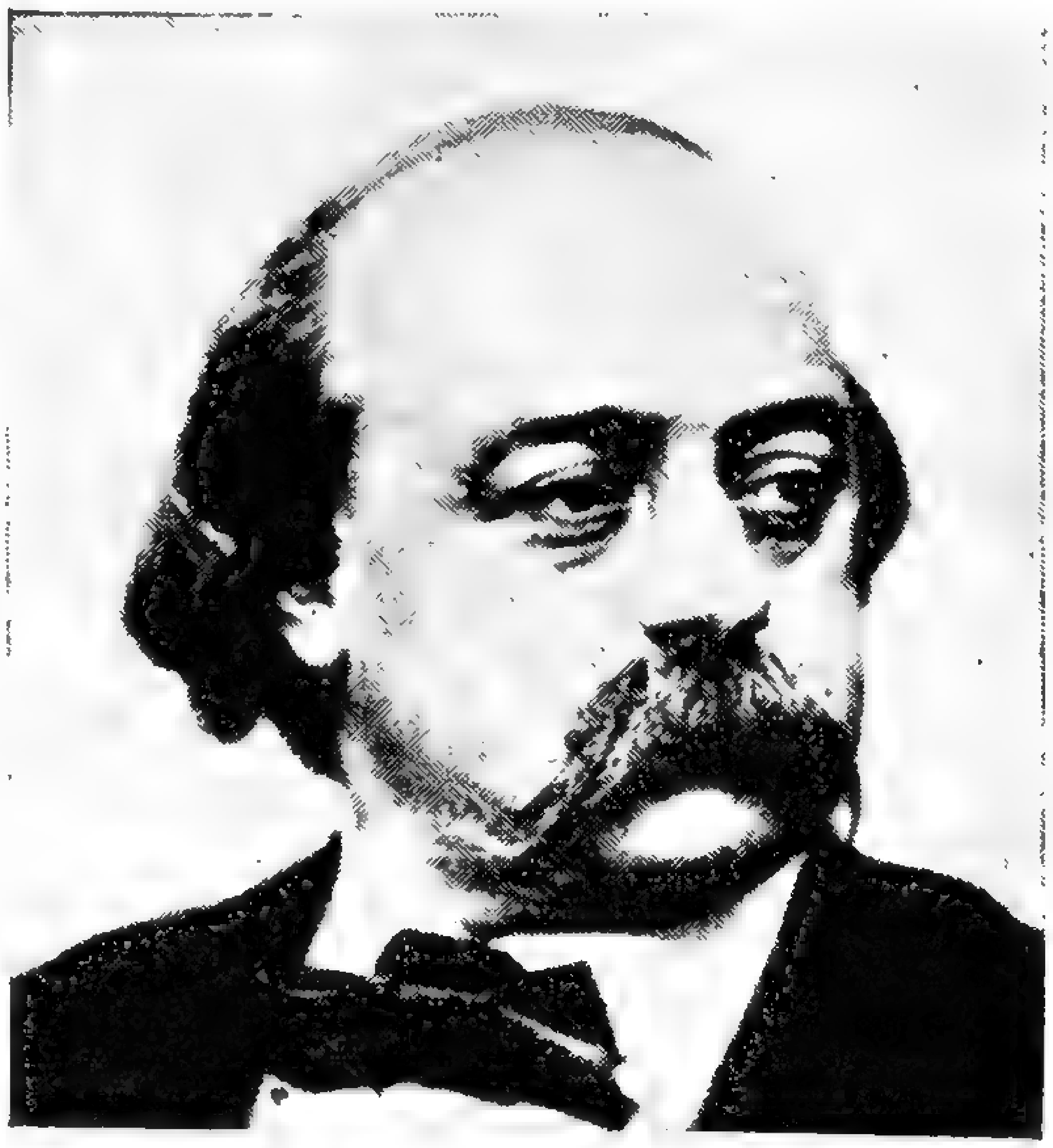
> The learned Greek, rich in fit epithets,
> Blest in the lovely marriage of pure
> words;

and Joyce in this description has a special reason for running words together: the seaflow is suggested in still another way. The use of these merged epithets shows that Joyce is predominantly an auditive writer, relying on sound for his effects. The coalescence, for instance, of 'high' and 'drifting' in one qualifying epithet, 'highdrifting,' is difficult to the eye with the four consonants 'ghdr' coming together.

The tendency to take away the breaks in expression and run everything together is shown in Joyce's sparing use of commas, 'The clouds were drifting above him silently and silently the seatangle was drifting below him and the grey warm air was still and a new wild life was singing in his veins'; consequently the 'and' is repeated several times in a way that would be thought ugly and elementary if the device did not add to the flowing, repetitive effect, the suggestion of the languid flow of seaweed and cloud.

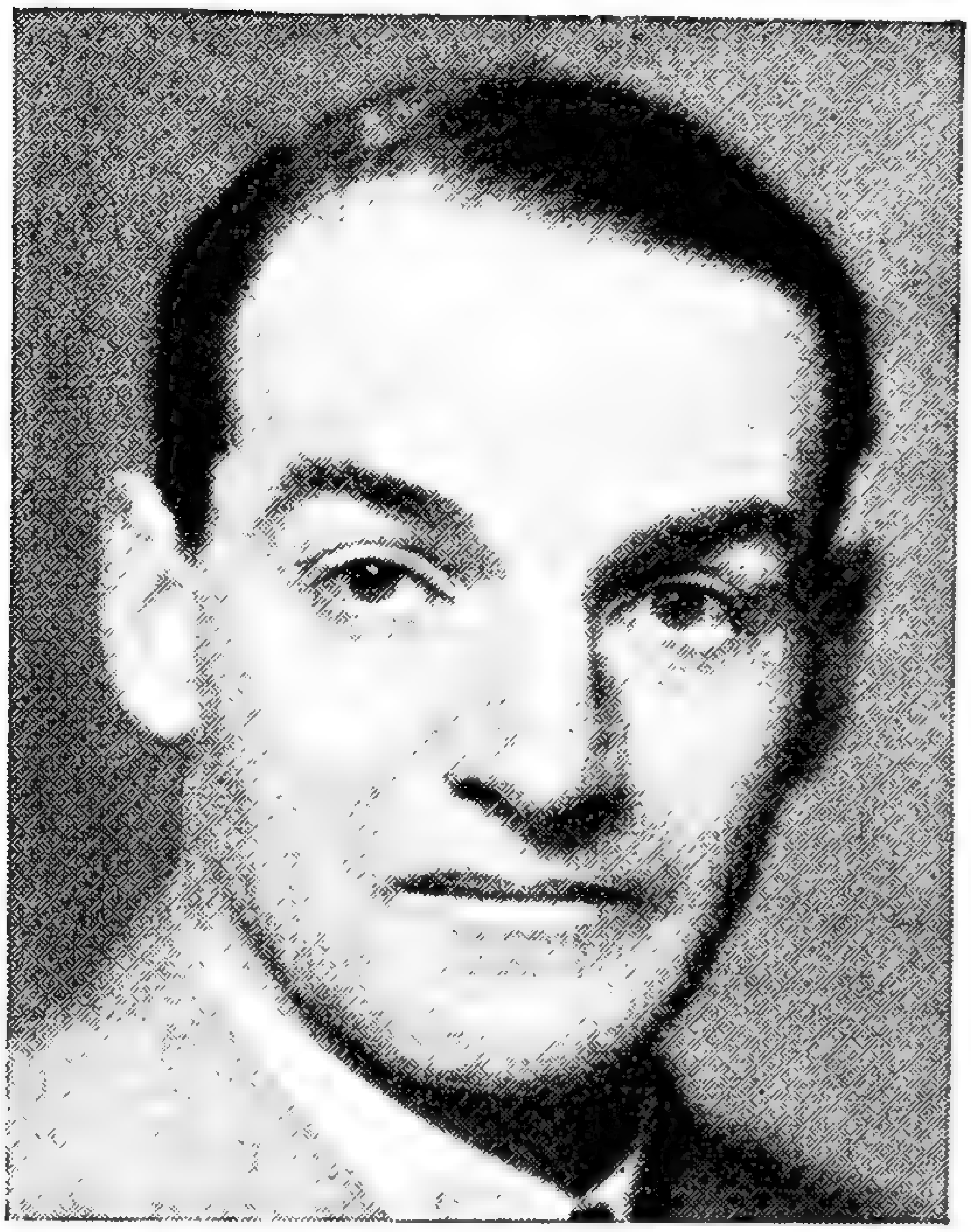
The passage shows well how the general, elementary rules of prose composition are mercilessly swept away when they run counter to the needs of creative expression. Rules tell us not to begin a sentence with the same word that ends a former sentence; but Joyce writes here 'The water of the rivulet was dark with endless drift and mirrored with highdrifting *clouds. The clouds* were drifting above him silently . . .' First, the clouds mirrored in the water. Then, immediately, the clouds themselves. We see Stephen look up quickly, Stephen between the elements. But Joyce has not said this; he has suggested it by the arrangement of his words.

Similarly, the rules are against beginning consecutive sentences with the same word. But here are three sentences all beginning with 'He': 'He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted . . .' But the repetition here serves to emphasise the emergence of the artist's ego, looking proud and strong towards the future. The paragraph answers the question put at the end of the previous paragraph, 'Or where was he?' The successive 'he's' are hammer blows of self-assertion.



GUSTAVE FLAUBERT
One of the great French stylists.

Two motives run through this passage; there is a continuous interplay between the day, the scene, the elements—nature's mood—and Stephen's mood, an interplay that culminates in Stephen's ecstatic cry of 'Heavenly God!' Every paragraph by a stage of progression in Stephen's awareness of the scene and, through the scene, of self, leads up to that 'outburst of profane joy,' the



J. MIDDLETON MURRY

glory in mortal beauty, the release of Stephen's soul from the cerements of his Jesuit instructors.

The first paragraph describes Stephen's actions and the appearance of Stephen. This is ordinary enough, pockets bulging with his folded stockings, canvas shoes strung over his shoulder, clambering with his rotten stick down the breakwater. The words are short and homely ones, 'pocket,' 'shoes,' 'laces,' 'stick.' The sea's whispering, that for the rest of this passage accompanies Stephen's realisation of change in himself, has scarcely begun to work on his consciousness yet. This paragraph contrasts sharply with the word music that begins in the next one, as Stephen notices the drifting seaweed. The description of Stephen's actions is one paragraph; his observations make the second. The connection between the paragraphs is Stephen's movement—the last he is to make in this passage: he leaves the breakwater and wades along the rivulet.

In this second paragraph the interaction between the two motives, Stephen's consciousness, inanimate nature, begins: 'He wondered at the endless drift of seaweed.' Seaweed, clouds, water, begin to awaken him; and the third paragraph is all Stephen's introspection. In a metaphor he sees how his natural development had been checked and awed by his Jesuit schooling. The paragraph ends with abrupt realisation of change in himself, 'Where was he?'

The next paragraph opens with self-assertion. It is still Stephen, all Stephen at first. He was alone. His individuality on the one side, and set against it, without contact, the scene, the people on the beach. The separateness of the two motives is emphasised before they come together in the next two paragraphs in the image of the seabird girl, symbolical of mortal beauty, of Stephen's awakening. The transition to the next paragraph is effected simply by Stephen picking out one figure from the crowd, whose presence collectively is so audible in the concluding words of the paragraph before.

'She was alone and still, gazing out to sea,' the words that mark the next transition not only repeat the words in the first sentence of the paragraph before, they call back to the opening of the last paragraph but one, 'He was alone.' The idea of loneliness runs through the passage like a refrain.

Each paragraph in the passage is a rhythmical unit and a distinct aspect of the developing image or thought, but each separate part dovetails into the next.

I have chosen the extract because it is predominantly musical, and because the musical qualities of words and the rhythm of prose style are hard to explain without examples. Even now I have not explained the rhythm of the sentences in the paragraphs. Read the passage aloud, and you will hear it;

or you are deaf to prose rhythm. Or try this experiment with the paragraph beginning, 'A girl stood before him in midstream . . .'—The last half of the last sentence contains a rhythmical inversion. Read the paragraph putting these words in their normal order—'Her face was girlish and touched with the wonder of mortal beauty.'

The passage up to the end of the last paragraph but one starting 'She was alone . . .' seems to me flawless—but afterwards the passion is not sustained; the music goes on but the thought does not adequately sustain it. The first two sentences are sentimental; they might almost have come from a penny novelette.

COMBINATION OF WORD PICTURES: METAPHOR, SIMILE, ANTITHESIS

Much space has been given in books and much time in English classes describing the difference between a metaphor, a simile, and a direct comparison. The difference between the three is not difficult. I shall give an example of each.

Apes walk on two feet like men is a simple comparison.

The boy climbed trees as nimbly as an ape is a simile.

The boy aped his master is a metaphor.

It belongs to both apes and men to walk on two feet; it is a quality common to each kind. So if we explain the natural quality of one thing by mentioning as illustration the same natural quality in some other thing or person we make a direct comparison. In comparing the nimbleness of a boy's climbing with an ape's climbing we are emphasising a *special*, a *particular* ability of the boy by comparing it with a natural and general ability in the ape. This is then a simile. In the third illustration the two terms, boy and ape, are no longer separate and joined with 'like'; it is not said 'the boy imitates the master like an ape'—that would have been another simile; but the boy is presented in one of his actions at a particular time *as if he were an ape*, though he is still a boy. The metaphor then merges two terms, presenting one under an attribute of the other. The metaphor borrows an attribute, in the shape of qualifier or verb that is associated with one person or thing, and for the sake of a vivid image associates it with another person or thing. To make these distinctions quite clear I shall give lists, first, of comparisons, then of similes, then of metaphors.

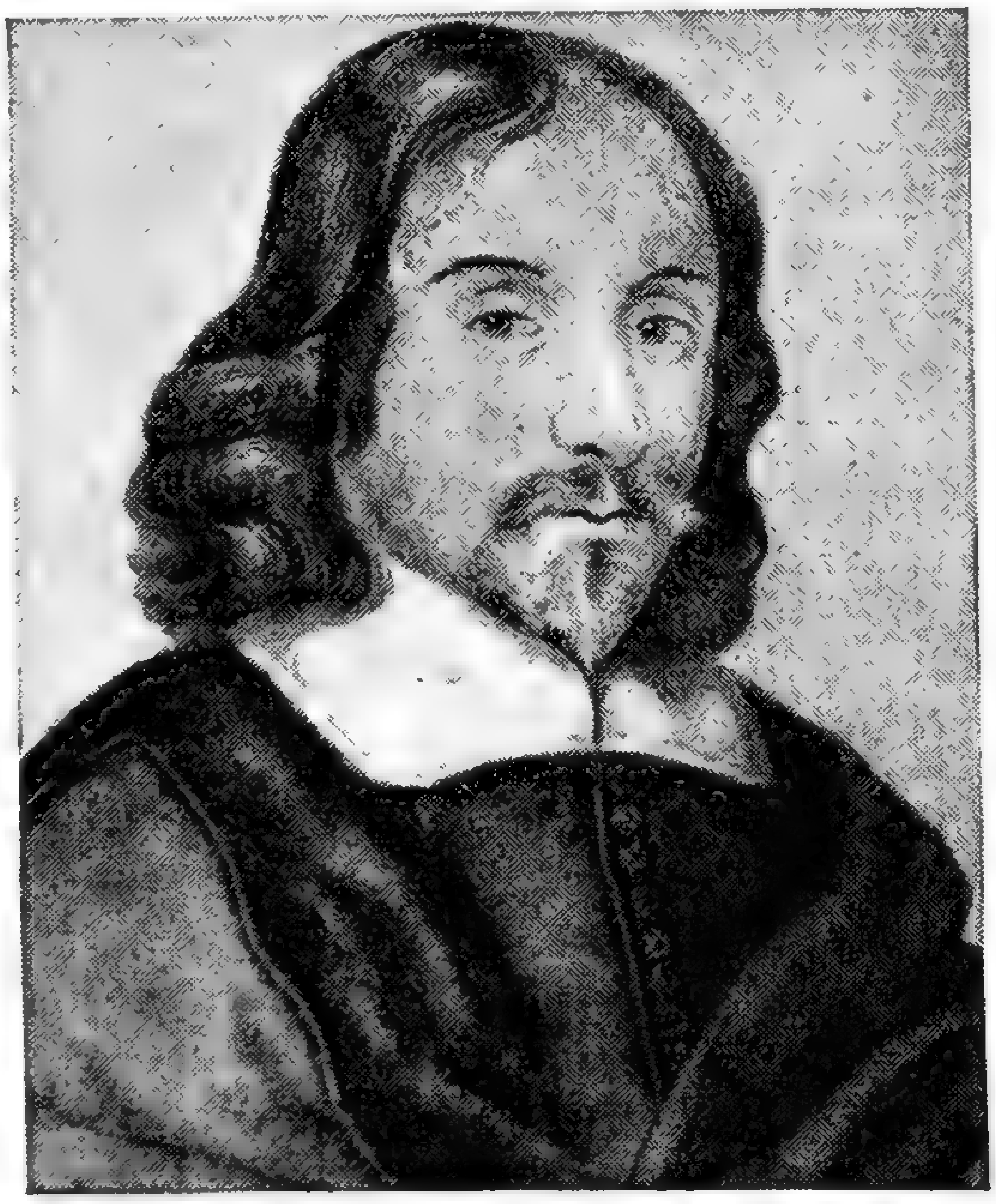
Comparisons are:

'A hansom cab, like a bicycle, has two wheels.'

'You are like your mother: the same eyes, the same hair, the same mouth.'

'A baby is like a cat in this: when it is hungry, it cries to attract attention.'

(You will notice the comparison is



SIR THOMAS BROWNE

scientific; it puts things together because they share natural qualities, distinguishing qualities.)

Similes are (I need only quote consecutively from the Song of Solomon):

> 'Thy teeth are like a flock of sheep that are even shorn, which came up from the washing; whereof every one bear twins, and none is barren among them. Thy lips are like a thread of scarlet, and thy speech is comely; thy temples are like a piece of a pomegranate within thy locks. Thy neck is like the tower of David builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men. Thy two breasts are like two young roses that are twins, which feed among the lilies.'

It is plain that there is nothing similar in teeth, considered generically, as anybody's teeth, and flocks of sheep. If all sets of teeth and all flocks of sheep always numbered, say, thirty-two, then you could make a comparison and say that sets of teeth and flocks of sheep were numerically alike. As it is, the writer, in this and the similes that follow it, finds that the teeth, the lips, etc., of a certain person *remind him* of a flock of sheep, a thread of scarlet, etc. The resemblance is in the writer's mind, not in the nature of the things compared.

Metaphors are:

'She gave him *a beaming smile.*'

'"Hands up!" *he barked.*'

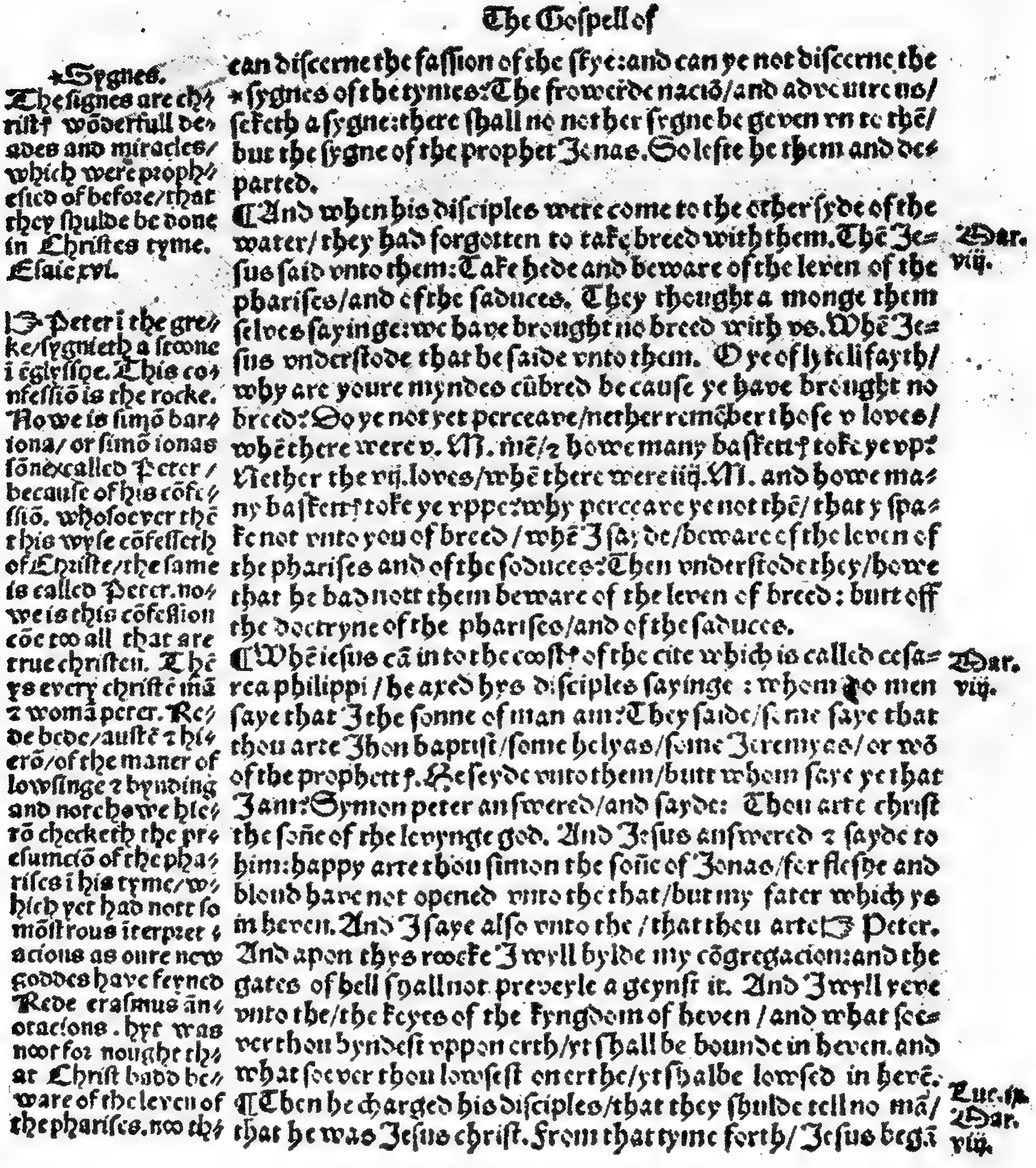
'The *frowning cliffs.*'

'They received him into *the bosom of the family.*'

These are old, worn metaphors, used so often that they are written and read without the imagination being lighted by the once striking association of sun—smile, cliffs—furrowed forehead, family—woman's breasts. The philologist will find that quantities of English phrases were once metaphors, but the metaphorical meaning has died. For instance, few people would call 'he examined the evidence' a metaphor. But the Latin derivation of examine, *examino* from *examen*, the tongue of a balance, means 'to weigh'; 'to weigh evidence,' though it is dead now, was once a live metaphor—that is to say, the process of weighing with a balance was envisaged when the phrase was used. It is when the complex image it originally evoked ceases to be envisaged that a metaphor is called dead. The language is largely made up of dead metaphors. When I write of metaphors as devices of style, I mean live metaphors that carry their picture.

Here is an example of a live metaphor, living though it was written four hundred years ago. The ageing essayist, Montaigne, at the beginning of a famous essay about love, writes: 'I here take my last leave of this world's pleasures: lo, here our last embraces.' He makes his parting with the pleasures of love concrete by representing his leave-taking as that from a loved woman. A better-known example of living metaphor is Milton's fine image sequence: 'Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam.

To close these examples, here is a famous one of sustained, or long-drawn-out metaphor, quoted by Fowler in his *Modern English Usage:* 'Tost to and fro by the high winds of passionate control, I behold the desired port, the single state, into which I would fain steer; but am kept off by the foaming billows of a brother's and sister's envy, and by the raging winds of a supposed invaded authority; while I see in Lovelace, the rocks on one hand, and in



The Goſpell of

can diſcerne the faſſion of the ſkye: and can ye not diſcerne the *ſygnes of the tymes? The frowerde nació/ and advoutrous/ ſeketh a ſygne: there ſhall no nother ſygne be geven vnto thē/ but the ſygne of the prophet Jonas. So lefte he them and departed.

¶ And when his diſciples were come to the other ſyde of the water/ they had forgotten to take breed with them. Thē Jeſus ſaid vnto them: Take hede and beware of the leven of the phariſes/ and of the ſaduces. They thought amonge them ſelves ſayinge: we have brought no breed with vs. Whē Jeſus vnderſtode that he ſaide vnto them. O ye of lytell fayth/ why are youre myndes cūbred because ye have brought no breed? Do ye not yet perceave/ nether remēber thoſe v loves/ whē there were v. M. mē/ ⁊ howe many baſkett' toke ye vp? Nether the vij. loves/ whē there were iiij. M. and howe many baſkett' toke ye vppe? why perceave ye not thē/ that y ſpake not vnto you of breed/ whē I ſayde/ beware of the leven of the phariſes and of the ſoduces? Then vnderſtode they/ howe that he bad nott them beware of the leven of breed: butt off the doctryne of the phariſes/ and of the ſaduces.

¶ Whē ieſus cā in to the coſt' of the cite which is called ceſarea philippi/ he axed hys diſciples ſayinge: whom do men ſaye that I the ſonne of man am? They ſaide/ ſome ſaye that thou arte Jhon baptiſt/ ſome helyas/ ſome Jeremyas/ or wō of the prophett'. He ſeyde vnto them/ butt whom ſaye ye that I am? Symon peter anſwered/ and ſayde: Thou arte chriſt the ſōne of the levynge god. And Jeſus anſwered ⁊ ſayde to him: happy arte thou ſimon the ſōne of Jonas/ for fleſhe and bloud have not opened vnto the that/ but my fater which ys in heven. And I ſaye alſo vnto the/ that thou arte ☞ Peter. And apon thys rocke I wyll bylde my cōgregacion: and the gates of hell ſhall not prevayle agaynſt it. And I wyll geve vnto the/ the keyes of the kyngdom of heven/ and what ſoever thou byndeſt vppon erth/ yt ſhall be bounde in heven. and what ſoever thou lowſeſt on erthe/ yt ſhalbe lowſed in hevē.

¶ Then he charged his diſciples/ that they ſhulde tell no mā/ that he was Jeſus chriſt. From that tyme forth/ Jeſus begā

*Sygnes. The ſignes are chriſt' wōderfull dedes and miracles/ which were prophesied of before/ that they ſhulde be done in Chriſtes tyme. Eſaie xvi.

☞ Peter i the greke/ ſygnieth a ſtone i egliſſhe. This confeſſiō is the rocke. Nowe is ſimō barjona/ or ſimō ionas ſōne called Peter/ because of his cōfeſſiō. whoſoever thē this wyſe cōfeſſeth of Chriſte/ the ſame is called Peter. nowe is this cōfeſſion cōe too all that are true chriſten. Thē ys every chriſtē mā ⁊ womā peter. Rede bede/ auſtē ⁊ hierō/ of the maner of lowſinge ⁊ byndinge and note howe hierō checketh the preſumciō of the phariſes i his tyme/ which yet had nott ſo mōſtrous iterpretacions as oure newe goddes have feyned. Rede eraſmus ānotacions. hyt was noot for nought that Chriſt badd beware of the leven of the phariſes. noo th-

Mar. viij.

Mar. viij.

Luc. ix. Mar. viij.

A PAGE FROM TYNDALE'S NEW TESTAMENT

William Tyndale (d. 1536) made the first English translation of the New Testament from the Greek. It was first printed at Cologne and afterwards at Worms during the years 1525–1526. The work was frowned on by the English clergy and the early copies introduced into England were seized and burned. Tyndale's style and accuracy are beyond reproach and his text forms the basis of the Authorised Version of 1611.

Solmes, the sands on the other; and tremble, lest I should split upon the former or strike upon the latter.'

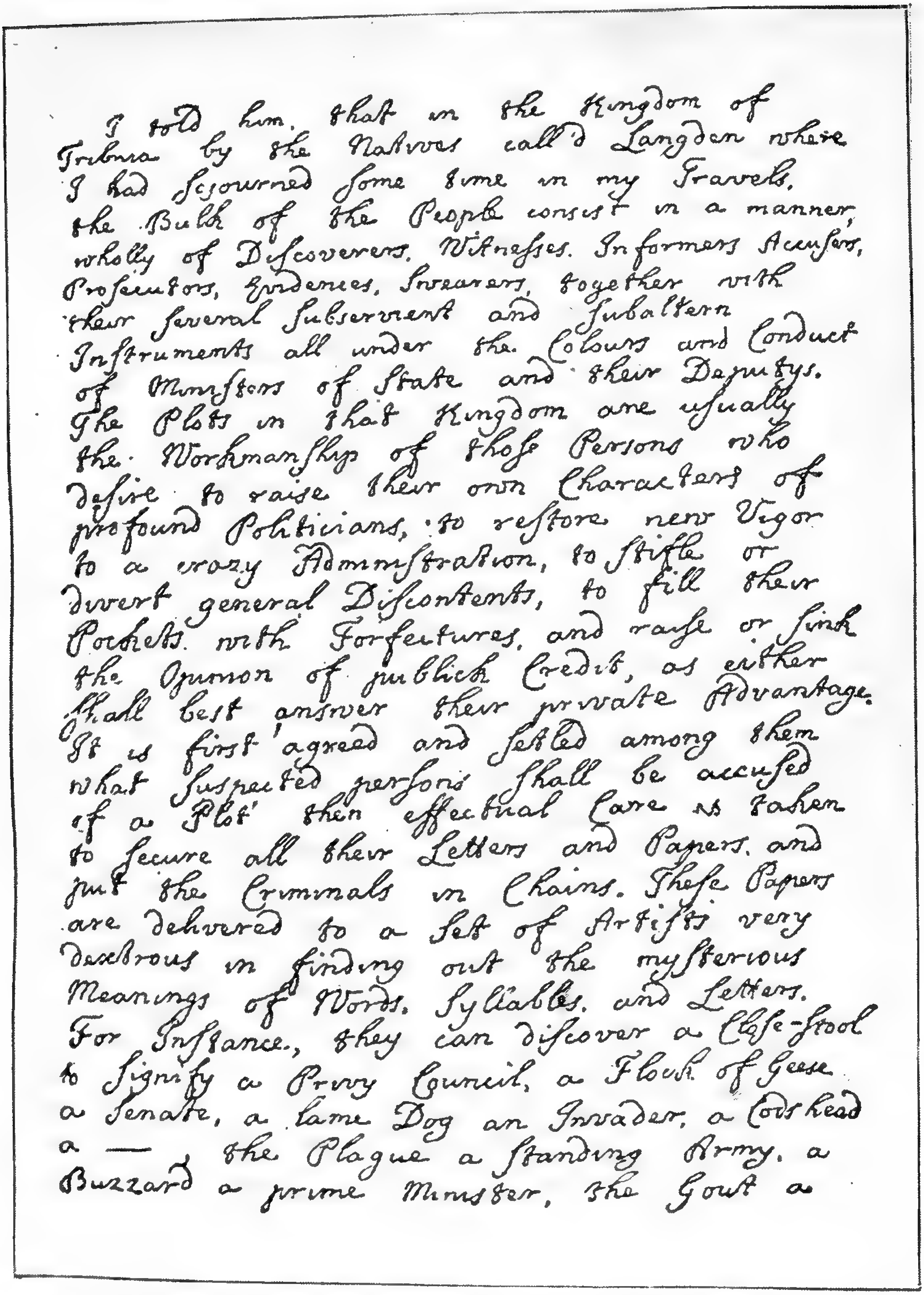
Communication without metaphor of any kind would be difficult if not impossible. But there have been periods in English literature when little use was made of new metaphor. Doctor Johnson said of Swift, 'the rogue never hazards a metaphor,' and this is almost true of Swift. Because eighteenth-century literature was abstract and the conventions of taste were against passion, or *enthusiasm*, as they called an individual approach to the universe, writers of that time do not write much in live metaphor. There are writers to-day, the distinguished critic, Herbert Read, among them, who hold that creative metaphor is not proper to prose-writing. Others will say, with Middleton Murry, that metaphor is the flesh and blood of prose-writing, that metaphors mark the genius.

MIXED METAPHORS

Whatever the truth may be—and for my part I think the controversy barren, for enduring prose has been written in both kinds—the beginner, if he decides to use them, must be careful about making his metaphors. He is well warned by Fowler in his *Modern English Usage*. Five traps for the unwary are pointed out for him. There are metaphors that are not kept up, when verbs used metaphorically that conjure up a concrete image are let down by an abstract subject, as, 'the *means* at their disposal would not have been adequate to cope with the epidemic had they not been *polished* and *sharpened* in readiness.' 'Polished,' 'sharpened,' presuppose concrete instruments, not abstract 'means.' There are metaphors—the long one I have quoted is an example—that are overdone. To keep a metaphor going line after line quite takes away from its vividness, the similarity that should be just and striking becomes inexact and tedious. For the juxtaposition of two ideas in one image can be only momentarily exact. A metaphor is the spark from the flint and steel. Metaphors are often overdone by public speakers; seldom in modern writing.

Another danger for the writer lurks in dead metaphors when two are used in expressing an idea. If these metaphors could not logically have been used together when they were alive, they will come to life in your sentence and conflict again. The writer is led into error by using the words without realising they are metaphors, though dead. 'It is impossible to *crush* the Government's *aim* to restore the means of living and working freely.' 'Crush,' when it means 'to baffle' and 'aim' when it means 'purpose' are each of them dead metaphors when they are used separately; together they suggest an absurdity, for an aim cannot be crushed. The same startling resurrection of dead metaphors when they come together in a sentence is shown in the old example of what a speaker is supposed to have said in the House of Commons, 'The Government must put down its foot with a firm hand . . .' An example of metaphors reinforcing each other in a ridiculous way.

A metaphor may be changed as often as a writer wishes; that is to say, when he has completed one image there is no logical reason why he should not immediately start on another. Crammed metaphors will make a passage florid; but that is a matter of taste. The good writer knows how to deal with the metaphor plague. The stylist, Flaubert, wrote in a letter: 'I am bothered by my metaphorical sense which certainly dominates me too much. I'm devoured by comparisons as one is by lice, and I



I told him, that in the Kingdom of Tribnia by the Natives call'd Langdon where I had ſojourned ſome time in my Travels, the Bulk of the People consist in a manner wholly of Diſcoverers, Witneſses, Informers Accuſers, Proſecutors, Evidences, Swearers, together with their ſeveral ſubſervient and ſubaltern Inſtruments all under the Colours and Conduct of Miniſters of State and their Deputys. The Plots in that Kingdom are uſually the Workmanſhip of thoſe Persons who deſire to raise their own Characters of profound Politicians, to reſtore new Vigor to a crazy Adminiſtration, to ſtifle or divert general Diſcontents, to fill their Pockets with Forfeitures, and raiſe or ſink the Opinion of publick Credit, as either ſhall best answer their private Advantage. It is first agreed and ſettled among them what ſuspected perſons ſhall be accuſed of a Plot; then effectual Care is taken to ſecure all their Letters and Papers, and put the Criminals in Chains. Theſe Papers are delivered to a Set of Artiſts very dexterous in finding out the myſterious Meanings of Words, Syllables, and Letters. For Inſtance, they can diſcover a Cloſe-ſtool to ſignify a Privy Council, a Flock of Geese a Senate, a lame Dog an Invader, a Codshead a — the Plague a ſtanding Army, a Buzzard a prime Minister, the Gout a

A PAGE FROM THE MANUSCRIPT OF 'GULLIVER'S TRAVELS'

ABRAHAM COWLEY

spend all my time squashing my phrases as they swarm.' The good writer is not bothered by mixed metaphors. Bad public speakers engender most of these. 'Immediately you begin to *play fast and loose* with your income *the first blow* at your financial stability *will have been struck*' mixes in the same image analogies from gaming and fighting.

ANTITHESIS

Like metaphor, antithesis is an integral part of expression; you cannot write or talk for long without it. Literally, antithesis means a 'placing opposite,' it is 'such choice or arrangement of words as emphasises a contrast.' The more civilised a people the more does its verbal expression make use of comparison (simile, metaphor) and contrast (antithesis); for these 'figures of speech,' as they are called, are the results in speech and literature of a man's awareness of the nature and distinguishing qualities of things. Antithesis has come into disrepute through an over-elaborate use of contrast in eighteenth-century writers. It was not owing to Swift, or Addison, or Steele that a twentieth-century prejudice was formed against antithesis; the statesman, Bolingbroke, and some bad imitators of Doctor Johnson's style are to blame. Besides this reason, there is something positive and downright about an antithesis that does not suit the contemporary mood. A civilisation must be very sure of its values to write in chiaroscuro. Antithesis is a classical device, metaphor a romantic one.

When I say antithesis is not employed in modern writing, I mean the elaborate, formal kind of antithesis that was worked to death by some of the eighteenth-century writers. Here is a typical antithesis from Gibbon: 'Augustus was sensible that mankind is governed by names; nor was he deceived in his expectation, that the senate and people would submit to slavery, provided they were respectfully assured that they still enjoyed their ancient freedom.' The arrangement of words—'slavery' at the end of one half of the sentence, 'freedom' sounding against it at the end of the second half—well brings out the contrast in name that hid a similarity in lot. Another example from Gibbon is: 'As the reign of Diocletian was more illustrious than that of any of his predecessors, so was his birth more abject and obscure.' You will notice that in this kind of antithesis the contrast is reinforced by the syntactic structure of the sentence; it is a matter of arranging balanced clauses in opposition, 'would submit, provided they . . .' 'As . . . so.' The tendency of some of these eighteenth-century writers was to expand their sentences more and more by means of antithetical clauses; to make a *tour de force* of this clause and counter-clause construction. At its best the antithesis is a pointed kind of prose expression; it is virile and clear; as well suited to express ideas about things as the metaphor is to present the images of things themselves. I give two examples of an effective use of the antithesis:

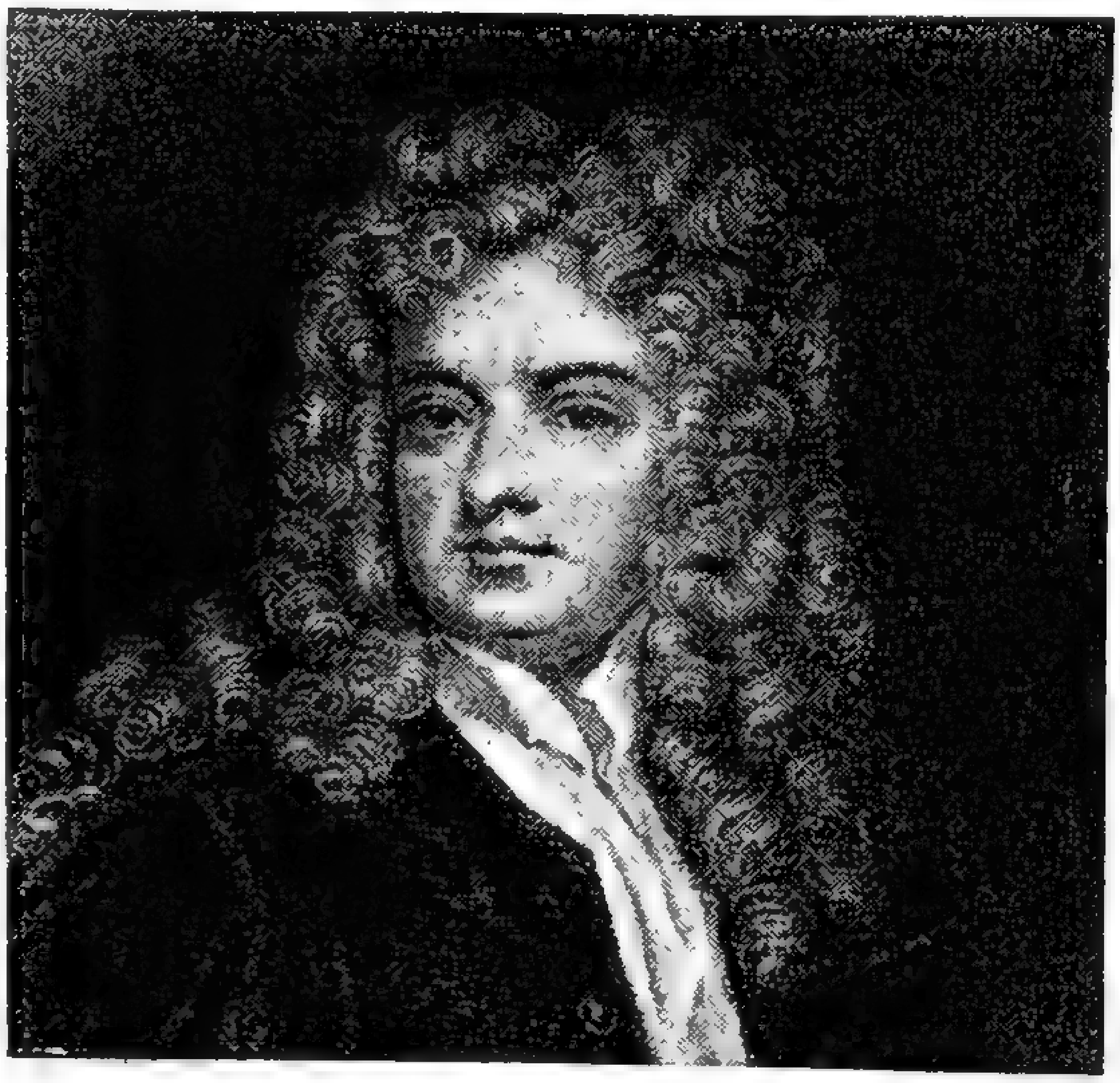
> 'If by a more noble and more adequate conception, that be considered as wit which is at once natural and new, that which, though not obvious, is, upon its first production, acknowledged to be just; if it be that which he that never found it wonders how he missed; to wit of this kind the metaphysical poets have seldom risen. Their thoughts are often new, but seldom natural; they are not obvious, but neither are they just; and the reader, far from wondering that he missed them, wonders more frequently by what perverseness of industry they were ever found.'
>
> Samuel Johnson, *Life of Cowley.*

> 'People accuse journalism of being too personal; but to me it has always seemed far too impersonal. It is charged with tearing away the veils from private life; but it seems to me to be always dropping diaphanous but blinding veils between men and men. The Yellow Press is abused for exposing facts which are private; I wish the Yellow Press did anything so valuable. It is exactly the decisive individual touches that it never gives; and the proof of this is that after one has met a man a million times in the newspapers it is always a complete shock and reversal to meet him in real life. The Yellow Pressman seems to have no power of catching the first fresh fact about a man that dominates all after impressions. For instance, before I met Bernard Shaw I heard that he spoke with a reckless desire for paradox or a sneering hatred of sentiment. But I never knew till he opened his mouth that he spoke with an Irish accent, which is more important than all the other criticisms put together.'
>
> G. K. Chesterton, *A Great Man.*

Doctor Johnson was writing in antitheses, Chesterton in paradoxes; you will see that, formal distinctions apart, they are much the same thing. If the intricate syntactic structures of the eighteenth century, the long sentences, have gone by the board, the form of expression by contrast in a few great writers has remained.

FIGURES OF SPEECH

In the eighteenth century writers still wrote consciously in 'figures of speech'—arrangements of words and ways of expression classified by grammarians. These figures of speech have Greek names, and look formidable under them. But they are mostly simple ways of expression that a writer with any practice will use as a matter of course. Metaphor, simile, antithesis are by far the most important, by far the most difficult to use effectively. I shall briefly describe a few of the most-used



JOSEPH ADDISON

devices among the other figures of speech.

Aposiopesis ('falling silent'). Sometimes a writer will break off and leave a sentence unfinished. What is left unsaid is intended to be supplied with better effect by the reader's imagination. Laurence Sterne makes frequent use of this device. It is not so much dramatic with him, as in the interrupted phrase—'If we should fail——' as sly. His *Sentimental Journey* ends with a famous aposiopesis.

Euphemism. This is only worth mentioning because it is so often confused with *euphuism.* Neither are figures of speech proper. The first is a decorous way of describing what is supposed to be an indecorous object, as 'his nether extremities' for 'legs.' The other is an expression taken from the title of an elaborately and antithetically written work called *Euphues, His England;* it is a fantastically artificial way of expressing anything.

Hyperbole, Meiosis. The first means literally, 'over-shooting'; it means exaggeration, not to deceive, but to emphasise, e.g. 'A thousand thanks.' Writers do not use it much. But the opposite of Hyperbole, Meiosis, is a frequent device. Meiosis means 'lessening'; it is understatement, stressing a statement, either by expressing it in a negative way, when the positive is expected, or by qualifying a word or expression by 'rather,' 'perhaps,' etc., when the reverse, 'extremely,' 'of course' is meant. It is common in the two extremes of popular expression (slang): 'He didn't half cop it' ('he copped it (was lectured) severely') and in ironical writing, the most sophisticated kind of writing, addressed to the chosen few. A sustained example of understatement is Swift's *A Modest Proposal for Utilising the Children of Poor People in Ireland.* The title itself is an illustration, for the 'modest proposal' was that the poor people should eat the children.

Metonymy ('name change') is when an attribute of, or a word suggested by, a person or thing is used to express that person or thing: 'The tyranny of the skirt' (i.e. of the wearer of the skirt, Woman). Metonymy has created a number of affected expressions, gaudy ornaments that mark the tasteless writer —'the buskin' for 'tragedy' because actors in Greek tragedy wore the buskin or stilt-like boot to symbolise the height of the theme.

Oxymoron, literally 'sharp-dull,' is a form of paradox that unites in one expression two terms that are usually contradictory:

> '. . . And all my sour-sweet days
> I will lament and love.'

Paronomasia is simply punning or play on the forms and meanings of words. It has gone out of fashion; but the back-chat in Shakespeare, especially of his fools, is full of it:

> *Celia* (*walking through the forest in 'As You Like It'*)*:* I pray you, bear with me; I can go no farther.
>
> *Touchstone:* For my part, I had rather bear with you, than bear you: yet I should bear no cross if I did bear you; for I think you have no money in your purse (coins of that time were stamped with crosses).

Periphrasis is a round-about way of putting things: 'The answer is in the affirmative' is a periphrasis for 'yes.'

Personification, 'making into a person,' is writing about something inanimate as though it had feelings: 'He has a very powerful car: *she* took the test hill at sixty miles an hour'; it means writing about a country or a capital as though it were a female: 'The sons of France have served her nobly.' Formerly, the device was much used in prose, as it is still in poetry. To modern ears it often seems formal and artificial, sometimes sentimental. Fielding burlesques the style in *Tom Jones:* 'Hushed be every ruder breath. May the heathen ruler of the winds confine in iron chains the boisterous limbs of noisy Boreas, and the sharp-pointed nose of bitter-biting Eurus. Do thou, sweet Zephyrus, rising from thy fragrant bed, mount the western sky, and lead on those delicious gales, the charms of which call forth the lovely Flora from her chamber . . .' Sustained use of personification is more frequent in public speaking than in modern literature.

Pleonism, 'the using of more words than are required to give the sense intended,' is a legitimate device when rightly used, but with the unskilled writer it quickly degenerates either into periphrasis without point or into redundancy. 'The foxes have holes, and the birds of the air have nests; but the Son of Man hath not where to lay his head.' 'Birds of the air' is a pleonasm; 'Of the air' does not add to the logical sense, but it does add to the effect. Many stock pleonasms, like 'if and when,' 'unless and until' have served their day and are ostentatious in modern writing. Pleonasm, as redundancy, is slipshod writing. Examples are, 'equally as' for 'equally,' 'more preferable' for 'preferable.' 'As' is contained in the meaning of 'equally,' as 'more' is in that of 'preferable.'

Rhetorical Question is when a question is put, not to obtain information, but in order to make more effective what would normally have been expressed as a statement. The hearer or reader supplies the answer, and may be more stirred in this way than if he had been told it. The questions that a writer asks in the course of a dramatic passage and then goes on to answer himself are nearly always poor tricks to hold a reader's interest. They are dramatic, not rhetorical questions. 'He crept stealthily to the door, noiselessly turned the handle and flung it wide. What did he see? At the desk before the French window, head bowed on folded arms, as though he had fallen asleep there, etc.' The rhetorical question, on the contrary, may considerably add to the effect in descriptive prose. My excuse for quoting a long paragraph is, again, that the passage illustrates several other figures of speech as well. The passage is taken from Milton's *Areopagitica:*

> 'Behold now this vast city: a city of refuge, the mansion house of liberty, encompassed and surrounded with His protection; the shop of war hath not there more anvils and hammers waking, to fashion out the plates and instruments of armed Justice in defence of beleaguered Truth, than there be pens and heads there, sitting by their studious lamps, musing, searching, resolving new notions and ideas wherewith to present, as with their homage and their fealty, the approaching Reformation: others as fast reading, trying all things, assenting to the force of reason and convincement. What could a man require more from a Nation so pliant and so prone to seek after knowledge? What wants there to such a towardly and pregnant soil, but wise and faithful labourers, to make a knowing people, a Nation of Prophets, of Sages, and of Worthies? We reckon more than five months yet to harvest; there need not be five weeks; had we but eyes to lift up, the fields are white already.'

It is not so much because of the rhetorical questions as because of the metaphor, the simile and the antithesis that I have reproduced the passage. It illustrates all I have said about the juxtaposition of ideas. The images are so closely interwoven at the beginning that it is difficult to separate them; they are not mixed, but subtly changed. The first metaphor, London, the mansion house of liberty, lengthens out into a simile, likening the pens and heads of scholars to the anvils and hammers of the city's armouries; and the simile leads on to another composite image, or metaphor—the scholars as liegemen before the approaching Reformation. The three dominating ideas in the passage—in the whole pamphlet, for that matter—Justice, Truth, the Reformation—are associated and put into relief by personification. Then come the two questions, one reinforcing the other and leaving the reader to supply the answer: 'Nothing.'

You will notice, too, that the change from statements to rhetorical questions goes with and eases out a change in the nature of the metaphors employed; for in the first half the images are all of war, labour and activity—the *doers*, the leaders are pictured; but in the second half it is the people we see, in the image of the passive, pregnant earth, waiting to be delivered.

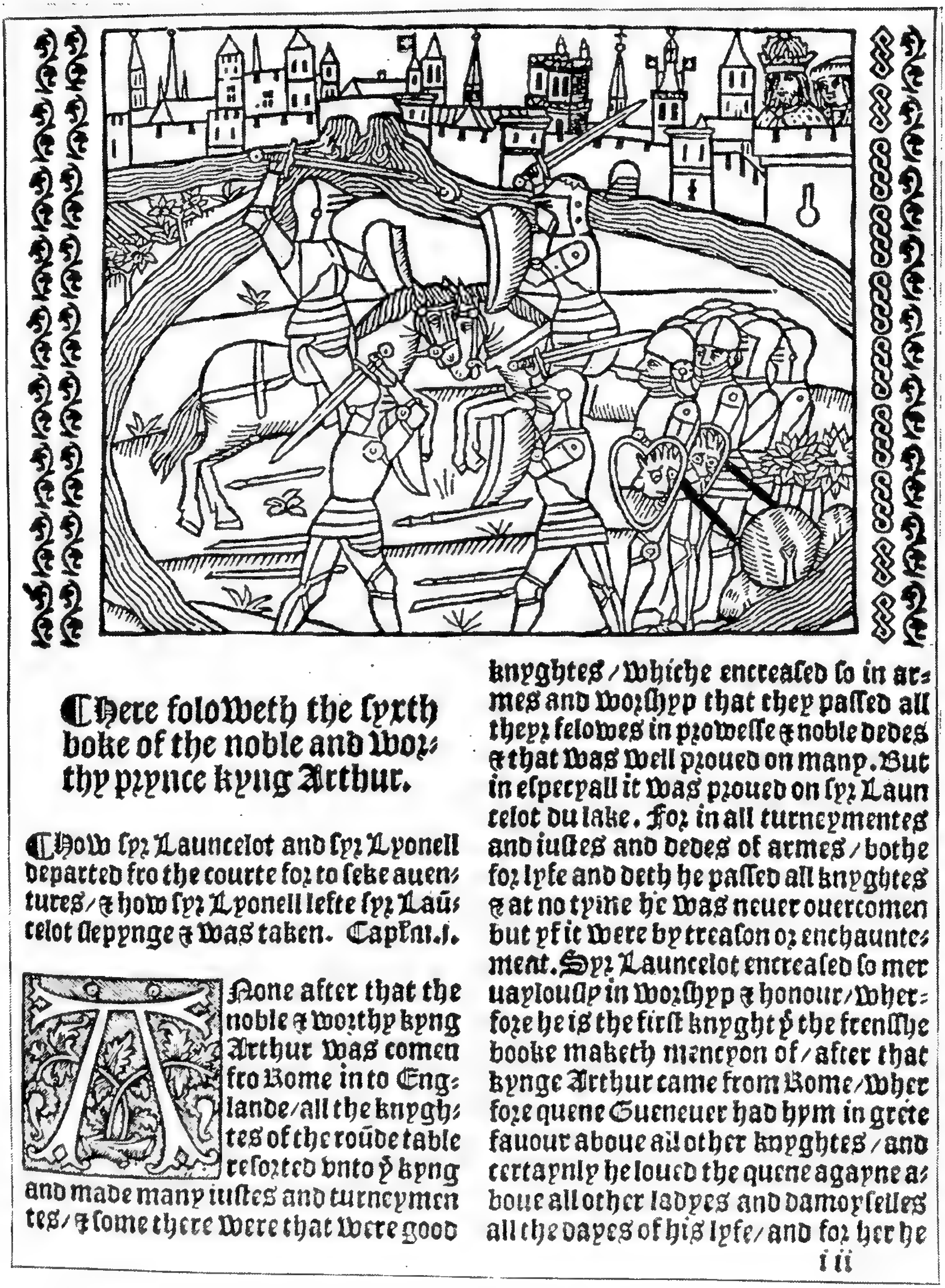
Pictorially, the way for the change is prepared by the adjectives 'pliant' and 'prone'; formally, it is the introduction of those questions that does it.

The prose of Milton, though it admirably illustrates all the so-called figures of speech, is not a good model for the beginner. It is too rich, too elaborate in structure and classical in form; it is a poet's prose. That is not to say Milton confounds prose with poetry and writes in metre, as some bad prose writers do under emotional stress. On the contrary, as Coleridge writes, 'It is, indeed worthy of remark that all our great poets have been good prose-writers, as Chaucer, Spenser, Milton; and this probably arose from their just sense of metre. For a true poet will never confound verse and prose; whereas it is most characteristic of indifferent prose-writers that they should be constantly slipping into scraps of metre.' But on the other hand, if we are considering prose-writing as a craft, and if we consider modern conditions, which favour the succinct and not the elaborate, prose and not poetry, another opinion, Hazlitt's, is just too: 'I have but an indifferent opinion of the prose style of poets: not that it is not sometimes good, nay, excellent; but it is never the better, and generally the worse, from the habit of writing verse. Poets are winged animals, and can cleave the air, like birds, with ease to themselves and delight to the beholders; but like those "feathered, two-legged things," when they light upon the ground of prose and matter-of-fact, they seem not to have the same use of their feet.'

BAD ENGLISH

Downright bad writing, tasteless writing, more often comes from a little knowledge than from none at all. An unschooled person, or someone who has read neither great literature nor the literary periodicals, will certainly write illiterately, without grammar; and there will be spelling mistakes. But there will be no long sentences, no miscarried attempts at 'fine writing,' no snobbish affectations or gaudy ornaments. Sometimes the illiterate man, if he is deeply stirred and feels he must write something down, or express some idea in a speech, will bring off a piece of passionate and rhythmical prose. If this happens the illiteracies count for nothing. Herbert Read, in his book on English prose style, quotes an example of this. It is from the speech of Vanzetti, tried, and it is now generally held, wrongly executed, for murder.

'If it had not been for these thing,
I might have live out my life, talking



¶Here foloweth the ſyxth boke of the noble and woꝛthy pꝛynce kyng Arthur.

¶How ſyꝛ Launcelot and ſyꝛ Lyonell departed fro the courte foꝛ to ſeke auentures/ ⁊ how ſyꝛ Lyonell lefte ſyꝛ Laūcelot ſlepynge ⁊ was taken. Capl̄m.j.

ANone after that the noble ⁊ woꝛthy kyng Arthur was comen fro Rome in to Englande/ all the knyghtes of the roūde table reſoꝛted vnto yͤ kyng and made many iuſtes and turneymentes/ ⁊ ſome there were that were good knyghtes/ whiche encreaſed ſo in armes and woꝛſhyp that they paſſed all theyꝛ felowes in pꝛoweſſe ⁊ noble dedes ⁊ that was well pꝛoued on many. But in eſpecyall it was pꝛoued on ſyꝛ Launcelot du lake. Foꝛ in all turneymentes and iuſtes and dedes of armes/ bothe foꝛ lyfe and deth he paſſed all knyghtes ⁊ at no tyme he was neuer ouercomen but yf it were by treaſon oꝛ enchauntement. Syꝛ Launcelot encreaſed ſo merueylouſly in woꝛſhyp ⁊ honour/ wherfoꝛe he is the firſt knyght yͭ the frenſſhe booke maketh mencyon of/ after that kynge Arthur came from Rome/ wherfoꝛe quene Gueneuer had hym in grete fauour aboue all other knyghtes/ and certaynly he loued the quene agayne aboue all other ladyes and damoyſelles all the dayes of his lyfe/ and foꝛ her he

i ii

A PAGE FROM THE 'MORTE D'ARTHUR'

Translated from the French by Thomas Malory and printed by Caxton in 1485.

> at street corners to scorning men. I might have die, unmarked, unknown, a failure. Now we are not a failure. This is our career and our triumph. Never in our full life can we hope to do such work for tolerance, for joostice, for man's onderstanding of man, as now we do by an accident. Our words—our lives—our pains—nothing! The taking of our lives—lives of a good shoemaker and a poor fish peddler—all! That last moment belongs to us—that agony is our triumph!'

I once gave a copy of this speech together with a piece of prose, correct grammatically, but pretentious and tasteless in every way, to a senior class of schoolchildren; and, I asked them to criticise each. Because of the illiteracy of the Vanzetti quotation, and because they were not young enough, or not experienced enough, to recognise the sincerity of the one passage, the trumpery in the other, they had everything to say against Vanzetti's prose, nothing against the pretender's.

But the teacher would be a snob—of a worse kind—who condemned adolescents for a mistake like that. Every good writer must pass through an adolescent stage of outrageous plagiarism, crass bad taste. Though Vanzetti, under stress of exceptional circumstances, could express one feeling in a great way, that does not mean that literacy is a fall from original goodness in self-expression. The boy or girl who reads voraciously and wants to write is bound to stumble in eagerness into many pitfalls. They should struggle out again and will probably be all the better for the experience.

Thoroughly bad writing is either affected or foggy—or both. The naïve form of affectation shows itself in the choice of claptrap words and expressions that the writer thinks effective; he does not know the reader sees him as a savage flaunting a necklace of saucepan lids. I have given some examples of these expressions. One heading includes them all: stale language—words and phrases that are not fresh, vital, workaday, necessary.

THE SPLIT INFINITIVE

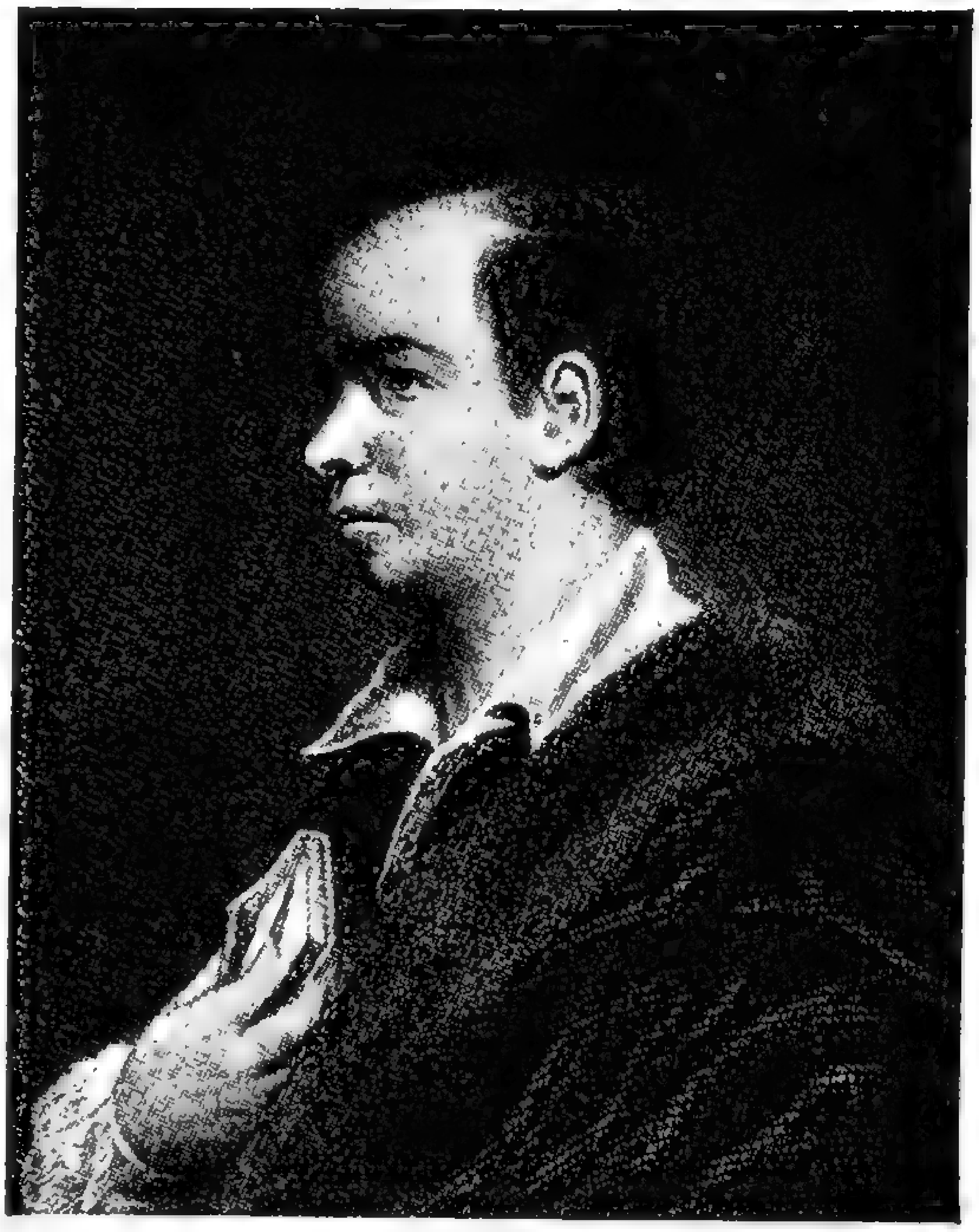
The objections to the split infinitive are rightly made when this construction offends the ear. It is a question of taste, not of grammar; of rhythm, not logic. Admittedly, the split infinitive ('He began to quickly undo it' for 'he quickly began to undo it') is usually clumsy. But there are constructions that need it, constructions where an alternative would be clumsy or ambiguous, where nothing short of a complete recasting of the sentence would overcome the difficulty. A recast is a studied thing, and probably the sentence would not be so easy and natural as the original one. 'In these circumstances, the Commission, judging from the evidence taken in London, has been feeling its way to modifications intended *to better equip* successful candidates for careers in India and at the same time to meet reasonable Indian demands.' If 'better' is put before 'to' it gives the effect, in this particular sentence, of artificiality; the reader notices at once an effort to avoid the dreaded split infinitive. If 'better' follows 'equip' it hitches itself willy nilly on to 'successful' and suggests a grotesque adjectival use, 'better successful.' If 'better' is moved farther still, to a place after 'candidates' the sentence straggles. Then why not leave the split infinitive; it does not bite. Still, despite this example and many others like it, the warning must remain: in ninety-nine cases out of a hundred the split infinitive is ugly.

PREPOSITION ENDINGS

The pedantic rule never to end a sentence with a preposition has many more exceptions than the rule of the split infinitive. If you look into the works of any writer with an easy, familiar style, Abraham Cowley, Goldsmith, Swift, for instance, you will find prepositions at the end of sentences, 'The girl had been so careful as to put the quilt of her baby's bed into it for me to lie down on' (Swift, *A Voyage to Brobdingnag*).

The end of a sentence is certainly a good place to stress a word, for instance, in an antithesis, where it balances against an opposite idea at the end of the clause before, or in what is called a 'period,' where you are deliberately keeping an idea to the last in order to create suspense. But there are many occasions, especially where the effect intended is understatement, when the preposition at the end is good. In this way the stress is concealed, and startling ideas are made to seem ordinary—or more startling still by the matter-of-fact way they are related. Use of this pedantically-condemned construction is perhaps most effective when a fictitious character is recounting extraordinary adventures. It may easily be abused by the beginner.

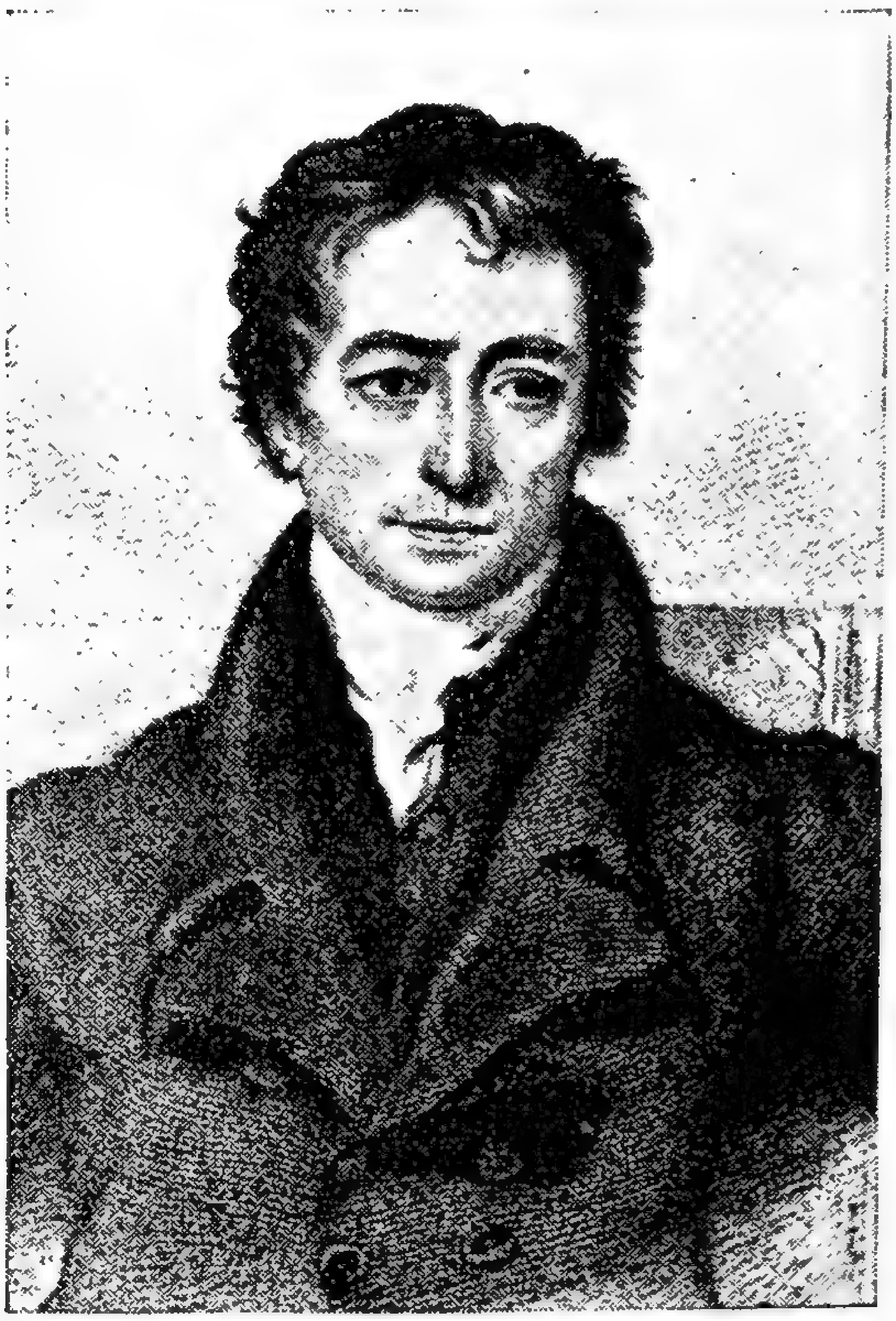
With the position of 'only' the pedant has logic behind him. He says you must find out the part of your sentence that is qualified by 'only,' and put the word with that part. In 'It only lasted a week,' 'only' qualifies 'week,' not the verb. If you put it before the verb, the pedant argues, ambiguity arises, because it might be thought you meant to qualify 'lasted.' But the fact is that such a qualification conveys no possible meaning—'Only,' wherever you place it, can refer only to week. Where there is justification, because there is ambiguity, is in a sentence like, 'He only shook hands with his opponent afterwards in the dressing-room.' There is just the chance that with the word order as it stands someone might be genuinely led astray, and ask, 'What? Only shook hands? Didn't kiss him?' So it is wiser to write, 'He shook hands with his opponent only afterwards in the dressing-room.' The justification for placing 'only' out of its logical order, where there is no possibility of misinterpretation, is a very sound one: 'only' is often so placed in writing because it is most frequently put there in talking. Where spoken idiom is not foggy, I should prefer it in writing to a literary idiom that is finicky—and rigid. Language is a living thing and cannot be confined with hard-and-fast rules. The literary pedant is 'always right' in logic, and that is why he is often wrong about style.


OLIVER GOLDSMITH

CARELESS WRITING

The splitter of hairs who maintains you cannot write 'under the circumstances,' because you cannot be 'under' what is 'around' you (for the Latin word '*circum*' means 'round')—this well-known bully is so insensitive to language that he supposes what has been must always be, that a Latin derivation must determine for all time the uses and associations of an English word. This is snobbishness of the 'don't talk to the little children in the park, Tommy, even if they talk to you' kind. But the mixing in public places of all sorts and conditions of people, peoples, trades and professions has made and goes on making the English language.

Now, after attacking the literary pretender for his excess of logic, I am going to turn round and find fault with the careless writer for his want of it. The aim of the serious prose-writer is clarity. There are ideas, feelings, intuitions that cannot be expressed in an easy way, that demand for their communication a depth of emotional experience, a tension and eagerness of intellect in the writer, a refinement of taste in the reader—but still the serious writer strives to be clear; because his urge is to communicate, without self-contradiction, without ambiguity. His whole aim is to give to the 'airy nothings' of his individual observations 'a local habitation and a name'—in style.



CHARLES LAMB

A French critic has said that good writing is always logical. The difference between English and French literature is expressed in a freer translation of this opinion—'good writing is never illogical.' The French mind dwells on logic and makes logic its criterion of prose. Much of the best English prose conveys meaning by way of suggestion, music, word aroma, symbol. Much great English prose is not clear as the French understand that word. But no good English prose is meaningless.

Nothing shows the bad writer so well as lapses into unmeaning. Just as the literary pedant very often turns up his nose at spoken idiom, even when this is unambiguous, correct, so the careless writer often forgets that though everyday words and idioms are the marrow of good writing, the writer cannot afford the slipshod constructions of ordinary conversation. Writing, before it is anything else, is perfected talking—and it is much else. Many of the faults I have described already are results of the writer not troubling to refine the language of conversation into that of writing. Redundancy—repeating the same idea in different words or ways—means that the dross has not been cleared away from everyday speech. A speaker, talking *extempore*, must obtain his effects in crude ways; he may use repetition to do so; but the writer, the craftsman, should emphasise, not by word repetition, but by word arrangement. Even the best, the most vivid, fluent and witty conversationalist, uses rough and ready constructions, dabs his qualifiers crudely. Some of the best writers have been the worst conversationalists, and *vice versa* —Oliver Goldsmith, for instance:

> . . . for shortness called Noll,
> Who wrote like an angel and talked
> like poor Poll.

CLICHÉS

Between the Parliamentary speaker's desire to be impressive, literary, and his need to speak more or less continuously, strange word constructions are produced daily in the House of Commons.

It often happens that the speaker forgets the grammatical construction, perhaps even the sense, of the beginning part of his sentence and struggles on to complete something he never said. The more competent public speaker, like the competent journalist, learns to construct coherently within his limitations. Ready to hand, he has a wide variety of what are called *clichés*—ready-made phrases to suit all purposes—with these, if he finds himself at a loss for a new idea, he may hold up the previous one, without falling into silence and giving over his say. Nothing is added to the idea it is hitched to; if it is a well-chosen *cliché*, nothing is taken away either—except the attention of some hearers.

The lack of coherence, concision, clarity, that is so marked in much conversation and public speaking, passes for the most part unnoticed, or it is condoned. The same faults in writing, though they are seldom so gross, are never excusable. I shall give a few examples of carelessness in writing, carelessness that is caused by a lack of concentration in the writer on what he means to say.

> 'Supposing I wished to have history taught at Eton, and a man offered himself for the post—one of those who, holding there is no such thing as certainty as to facts of history, and therefore he never reads it—and then I were to say to him. . . .'
>
> (quoted from E. Lyttleton in Fowler, *The King's English*).

In his parenthesis—the grammatical independence of a side or explanatory idea from the rest of the sentence—the author starts off on a relative clause, 'one of those who. . .' and never finishes it. It should read, 'one of those who hold there is no such thing as certainty as to facts in history, and therefore never read it.' This is an example of what the grammarians call *anacoluthon*, 'failure to follow on.'

Carelessness leads also to a writer overlooking the illogical conjunction of *very unique, almost quite.* A thing is either unique or it is not. There can be no degrees of uniqueness. 'Almost' and 'quite' present conflicting ideas.

Sometimes a hurrying writer mixes up two idioms. The bad English that results often escapes the notice of the hurrying reader, 'It gives me the greatest pleasure in adding my testimony.' 'I have pleasure in adding,' 'It gives me pleasure to add.' The writer has confused the two idioms.

The verb 'do' is useful to writers confronted with the repetition of a verb: 'He goes to the same barber as I do' is neater than 'He goes to the same barber as I go to.' But the careless writer may indulge this device once too often and write, 'He has the same barber as I do.' 'Do' will not stand substitute for any part of the verb 'to be'; and it cannot be used actively to represent a passive verb: 'It may be thought, as some people do, that you should never split an infinitive' is wrong. Nor can 'do' be made to represent an active verb in a compound tense, gerund, or infinitive. This is grammar, but if you think it out, it is common sense as well.

Many other examples of a writer's failures with word meaning and word usage might follow. But it is less tedious, and, perhaps, not less instructive, to cut out further instances, and repeat the general rule that the student of written expression, before he can hope to write good prose, must read and write with an alert eye for what is bad prose; and by bad prose I mean what is affected, or redundant, or straggly, or confused, or illogical. Then, if the student keeps clear of these things, and of pedantry, he will be on the way to writing well.

I am aware that I have written about two distinct things in this article, and that I have changed constantly, almost arbitrarily, from one to the other: I mean, style in its deeper sense and good English. From clear and correct expression in writing to the creation of an individual style, rhythmical and vivid, is not a long step; it is not a step at all. One day, if you happen to be a born writer, you will find yourself across—as suddenly as Alice went through the looking-glass. But no guide-book will ever be written to show you how.

SOME EXAMPLES OF ENGLISH PROSE

I have chosen these seven extracts, not because they are outstanding examples of fine prose style, but because they help illustrate the range of English prose. I want to show how different personalities, different subjects, and, in one example especially, how the distinguishing taste or tone of a period affect the choice of words, their composition and rhythmical structure.

1. *Thomas Dekker* (1569 (?)–1638 (?))

This passage is from *The Gull's Hornbook,* a satirical guidebook to society drones. The author sees his 'young gallant' out of bed.

'But if, as often happens unless the year catch the sweating sickness, the morning, like charity waxing cold, thrust his frosty fingers into thy bosom, pinching thee black and blue with her nails made of ice, like an invisible goblin; so that thy teeth, as if thou wert singing pricksong, stand coldly quavering in thy head, and leap up and down like the nimble jacks of a pair of virginals; be then as swift as a whirlwind, and as boisterous in tossing all thy clothes in a rude heap together; with which bundle filling thy arms, step bravely forth, crying: "Room! What a coil keep you about the fire!" The more are set round about it, the more is thy commendation, if thou either bluntly ridest over their shoulders, or tumblest aside their stools to creep into the chimney-corner: there toast thy body till thy scorched skin be speckled all over, being stained with more motley colours than are to be seen on the right side of the rainbow.

'Neither shall it be fit for the state of thy health to put on thy apparel, till, by sitting in that hothouse of the chimney, thou feelest the fat dew of thy body, like basting, run trickling down thy sides; for by that means thou mayst lawfully boast, that thou livest by the sweat of thy brows.'

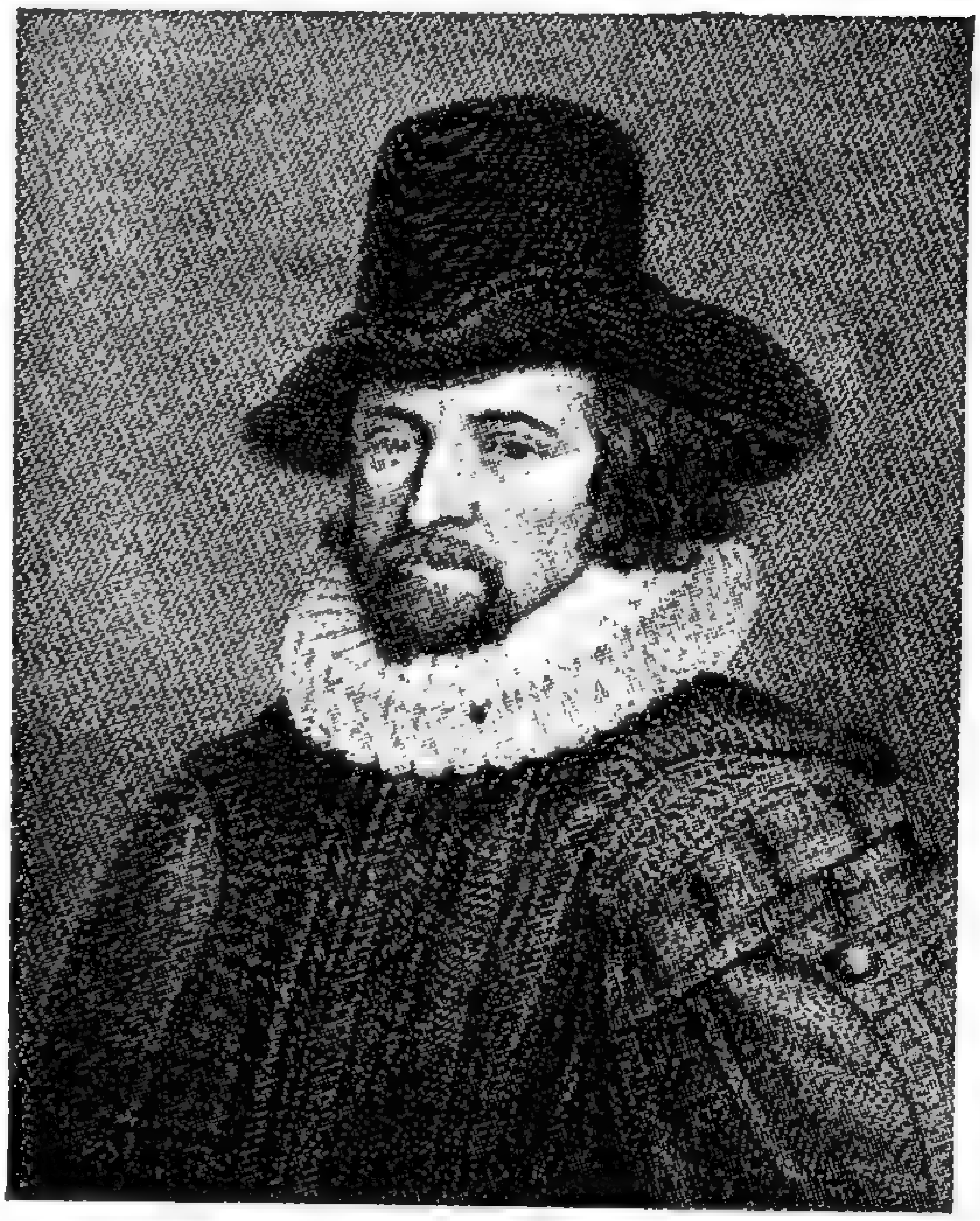
Here, certainly, is the language of the market place, metaphors and instances that strike home to every physical man—the year catching 'the sweating sickness,' 'pinching thee black and blue,' 'the fat dew of thy body, like basting, run trickling down thy sides.' You can see in Dekker, as in the other great Tudors, a people breaking into self-expression, a people neither imitative in its prose, burdened by tradition, nor revolutionary, fighting against a tradition. This prose is a bursting into life.

2. *Sir Thomas Browne* (1605–1682)

Sir Thomas Browne composed his placid speculations about mediæval lore and legend in the religious and political upheavals of Cromwellian times. Though he was a practical man of affairs—a successful doctor—his style is self-absorbed. There is no parallel in English prose to this magical hybrid between latinism and whim.

'Were the happiness of the next world as closely apprehended as the felicities of this, it were a martyrdom to live; and unto such as consider none hereafter, it must be more than death to dye, which makes us amazed at these audacities, than durst be nothing, and return into their *Chaos* again. Certainly such spirits as could contemn death, when they expected no better being after, would have scorned to live, had they known any. And therefore we applaud not the judgment of *Machiavel*, that Christianity makes men cowards, or that with the confidence of but half dying, the despised virtues of patience and humility have abased the spirits of man, which Pagan principles exhalted, but rather regulated the wildernesse of audacities in the attempts, grounds, and eternall sequels of death; wherein men of the boldest spirits are often prodigiously temerarious. Nor can we extenuate the valour of ancient Martyrs, who contemned death in the uncomfortable scene of their lives, and in their decrepit Martyrdoms did probably lose not many moneths of their dayes, or parted with life when it was scarce worth the living. For (beside that long time past holds no consideration unto a slender time to come) they had no small disadvantage from the constitution of old age, which naturally makes men fearfull; And complexionally superannuated from the bold and courageous thoughts of youth and fervent years. But the contempt of death from corporall animosity, promoteth not our felicity. They may sit in the *Orchestra*, and noblest Seats of Heaven, who have held up shaking hands in the fire, and humanely contended for glory.

'Meanwhile *Epicurus* lyes deep in *Dante's* hell, wherein we meet with Tombs enclosing souls which denied their immortalities. But whether the virtuous heathen, who lived better than he spake, or erring in the principles of himself, yet lived above Philosophers of more spacious Maxims, lye so deep as he is placed; at least so low as not to rise against Christians, who beleeving or knowing that truth, have lastingly denied it in their practise and conversation, were a query too sad to insist on.'



FRANCIS BACON
First Baron Verulam and Viscount St. Albans.

Of all English prose styles this is the one that conveys most by suggestion. It is the opposite of the clear, logical style. It is not so much Browne's images as the evocative aroma, the shape of his words, and, above all, the rhythm of his sentences and paragraphs that work such potent magic on the reader. '. . . the attempts, grounds and eternall sequels of death' prolongs itself like organ notes among tall Gothic vaulting. And the cadence at the end of the passage, (a masterly use of the prepositional ending) seems to fade away out of this world altogether.

3. *Abraham Cowley* (1618–1687)

This passage from some reflections about the government of Oliver Cromwell, written by Browne's contemporary, shows how differently men living in the same tumultuous, revolutionary times could express themselves in prose. This was partly because no binding prose tradition had yet been formed. Partly because certain writers who had closely allied themselves with the Royalist cause deliberately made their written language approximate to that spoken at court, 'The gentlemen who attended the court,' W. S. Landor writes, 'avoided the speech as they avoided the manners of their adversaries. Waller, Cowley, and South were resolved to refine what was already pure gold, and inadvertently threw into the crucible many old family jewels, deeply enchased within it. Eliot, Pym, Selden and Milton reverenced their father's house, and retained its rich language unmodified.' Cowley's prose, whatever influences went to form it, is simple, companionable, and, like that of his admirer, Charles Lamb, endearing.

'It was the funeral day of the late man who made himself to be called protector. And though I bore but little affection, either to the memory of him, or to the trouble and folly of all public pageantry, yet I was forced, by the importunity of my company, to go along with them, and be a spectator of that solemnity, the expectation of which had been so great, that it was said to have brought some very curious persons (and no doubt singular virtuosos) as far as from the Mount in Cornwall, and from the Orcades. I found there had been much more cost bestowed than either the dead man, or indeed death itself, could deserve. There was a mighty train of black assistants, among which, too, divers princes in the persons of their ambassadors (being infinitely afflicted for the loss of their brother) were pleased to attend; the hearse was magnificent, the idol crowned, and (not to mention all other ceremonies which are practised at royal interments, and therefore by no means could be omitted here), the vast multitudes of spectators made up, as it used to do, no small part of the spectacle itself. But yet, I know not how, the whole was so managed, that, methought, it somewhat represented the life of him for whom it was made; much noise, much turmoil, much expense, much magnificance, much vain-glory; briefly, a great show; and yet, after all this, but an ill sight. At last (for it seemed too long to me, and, like his short reign too, very tedious) the whole scene passed by; and I retired back to my chamber, weary, and I think more melancholy than any of the mourners, where I began to reflect on the whole life of this prodigious man: and sometimes I was filled with horror and detestation of his actions, and sometimes I inclined a little to reverence and admiration of his courage, conduct, and success; till, by these different motions and agitations of mine, rocked, as it were, asleep, I fell at last into this vision; or if you please to call it but a dream, I shall not take it ill, because the father of poets tells us, even dreams, too, are from God.'

The style runs quietly; there are no majestic rhythms, no 'prodigious temerarities.' Though some of Cowley's sentences are long and contain a number of clauses—the second in this passage, for example—they flow so easily you do not notice them. The writer relies on simplicity and makes his contact with the reader on the common ground of everyday observation.

4. *Daniel Defoe* (1661–1731)

Defoe, famous as the writer of *Robinson Crusoe*, is famous, too, as the founder of modern journalism. He has no use for prose ornament, and his style is not an individual one, as Cowley's and Browne's are. Defoe was interested in the material necessities of life. These he inquired into and represented in a business-like manner. He would have laughed at anyone talking to him about prose style. His concern was with getting the facts of the life of his times on to paper, clearly, speedily—and in doing so he set a criterion for all practical writers.

Defoe heard tell of the Great Plague of London in 1664. This extract describes one of the things he had read in reports of those deadly days.

'I was surprised that when I came near my brother's door, which was in a place they called Swan-Alley, I met three or four women with high-crowned hats on their heads; and as I remembered afterwards, one, if not more, had some hats likewise in their hands; but as I did not see them come out at my brother's door, and not knowing that my brother had any such goods in his warehouse, I did not offer to say anything to them, but went cross the way to shun meeting them, as was usual to do, at that time, for fear of the plague. But when I came nearer to the gate, I met another woman with more hats come out of the gate.

'"What business, Mistress," said I, "have you had there?"

'"There are more people there," said she; "I have had no more business there than they."

'I was hasty to get to the gate then, and said no more to her, by which means she got away. But just as I came to the gate, I saw two more cross the yard to come out with hats also on their heads, and under their arms; at which I threw the gate to behind me, which having a spring lock, fastened itself; and turning to the women—"Forsooth," said I, "what are you doing here?" and seized upon the hats and took them from them. One of them, who, I confess, did not look like a thief,—"Indeed," says she, "we're wrong; but we were told they were goods that had no owner; be pleased to take them again, and, look yonder, there are more such customers as we;" she cried, and looked pitifully; so I took the hats from her, and opened the gate, and bade them be gone, for I pitied the women indeed; but when I looked towards the warehouse, as she directed, there were six or seven more, all women, fitting themselves with hats, as unconcerned and quiet as if they had been in a hatter's shop, buying for their money.'

Defoe knew no fancy work in writing, but he did know how to narrate. There is action in every sentence—the account *moves*. Notice, too, the preoccupation with relevant detail, "At which I *threw the gate to* behind me, which *having a spring lock*, fastened itself."

5. *Alexander Pope* (1688–1744)

I chose this Pope extract from a character study of a dead lady to show an extreme instance of the artificial in prose style. The character really amounts to an official obituary, and it is not intended to represent Pope's prose, which is in his letters less formal, though still overworked.

'Her Heart was as compassionate as it was brave; Her Affections warm even to sollicitude: Her Friendship not violent or jealous, but rational and persevering: Her Gratitude equal and constant to the living; to the dead boundless and heroical. What person soever she found worthy of her esteem, she would not give up for any power on earth; and the greatest on earth whom she could not esteem, obtain'd from her no further tribute than Decency. Her goodwill was wholly directed by merit, not by accident;

not measured by the regard they profess'd for her own desert, but by her idea of theirs: And as there was no merit which she was not able to imitate, there was none which she could envy: therefore her Conversation was as free from detraction, as her Opinions from prejudice or prepossession. As her Thoughts were her own, so were her Words; and she was as sincere in uttering her Judgment, as impartial in forming it. She was a safe Companion; many were serv'd, none every suffered by her acquaintance: inoffensive, when unprovoked; when provoked, not stupid: But the moment her enemy ceased to be hurtful, she could cease to act as an enemy. She was therefore not a bitter but consistent enemy: (tho' indeed, when forced to be so, the more a finish'd one for having been long a making.) And her proceeding with all people was more in a calm and steady course, like Justice, than in quick and passionate onsets, like Revenge.'

This Character is coldly, formally chiselled, like an alabaster figure on a tomb. It stands forth clearly, fashioned by word contrast and all that verbal artifice of which the eighteenth-century writers were masters—and slaves. None the less, some of the character traits are subtly distinguished, 'She was therefore not a bitter but consistent enemy: (tho' indeed, when forced to be so, the more a finish'd one for having been long a making)'; and the whole thing is done with a sureness and polish that mark endless application to the rules of correct writing as they were established in those days.

6. *William Cobbett* (1762–1835)

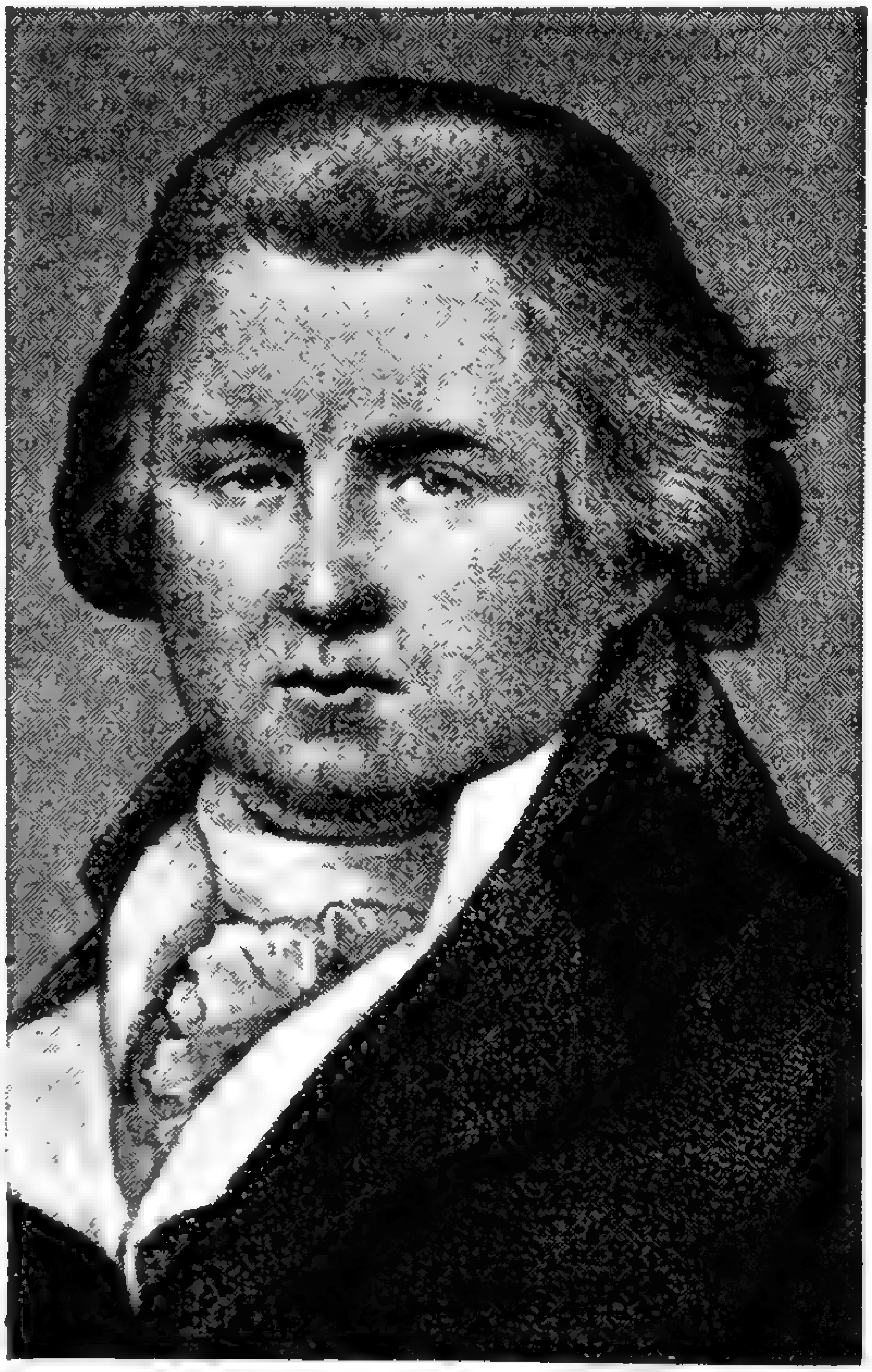
William Cobbett, who was a young man when Doctor Johnson was still arbiter of the tyrannic eighteenth-century convention in prose style, writes as though he were consciously demolishing a cherished 'figure of speech' in every sentence. Eighteenth-century writers would have considered the subject itself of Cobbett's most famous book, *Rural Rides*, boarish. Cobbett represents the reaction against the kind of writing in the last extract.

'After living within a few hundreds of yards of Westminster Hall, and the Abbey Church, and the Bridge, and looking from my own windows into St. James's Park, all other buildings and spots appear mean and insignificant. I went to-day to the house I formerly occupied. How small! It is always thus: the words large and small are carried about with us in our minds, and we forget real dimensions. The idea, such as it was received, remains during our absence from the object. When I returned to England in 1800, after an absence from the country parts of it of sixteen years, the trees, the hedges, even the parks and woods, seemed so small! It made me laugh to hear little gutters, that I could jump over, called rivers! The Thames was but a 'creek.' But when, in about a month after my arrival in London, I went to Farnham, the place of my birth, what was my surprise! Everything was become so pitifully small! I had to cross, in my postchaise, the long and dreary heath of Bagshot. Then, at the end of it, to mount a hill called Hungry Hill; and from that hill I knew that I should look down into the beautiful and fertile vale of Farnham. My heart fluttered with impatience, mixed with a sort of fear, to see all the scenes of my childhood; for I had learned before the death of my father and mother. There is a hill not far from the town called Crooksbury Hill, which rises up out of a flat in the form of a cone, and is planted with Scotch fir-trees. Here I used to take the eggs and young ones of crows and magpies. This hill was a famous object in the neighbourhood. It served as the superlative degree of height. 'As high as Crooksbury Hill,' meant, with us, the utmost degree of height. Therefore the first object that my eyes sought was this hill. I could not believe my eyes! Literally speaking, I for a moment thought the famous hill removed, and a little heap put in in its stead; for I had seen in New Brunswick a single rock, or hill of solid rock, ten times as big, and four or five times as high! The post-boy going down hill, and not a bad road, whisked me in a few minutes to the Bush Inn, from the garden of which I could see the prodigious sand-hill where I had begun my gardening works. What a nothing! But now came rushing into my mind all at once my pretty little garden, my little blue smock-frock, my little nailed shoes, my pretty pigeons that I used to feed out of my hands, the last kind words and tears of my gentle and tender-hearted and affectionate mother! I hastened back into the room. If I had looked a moment longer I should have dropped. When I came to reflect, what a change! I looked down at my dress. What a change! What scenes I had gone through! How altered my state! I had dined the day before at a secretary of state's in company with Mr. Pitt, and had been waited upon by men in gaudy liveries! I had had nobody to assist me in the world. No teachers of any sort. Nobody to shelter me from the consequence of bad, and no one to counsel me to good behaviour. I felt proud. The distinctions of rank, birth, and wealth, all became nothing in my eyes; and from that moment (less than a month after my arrival in England) I resolved never to bend before them!'

Cobbett has no regard at all for word artifice. If he needs emphasis he puts in exclamation marks. Or he repeats a word again and again at the end of a sentence, 'Small!' 'small!' 'small!' Yet with his eye for detail and lively verb sense ('The post-boy going down hill, and *not a bad road, whisked* me in a few minutes to the *Bush Inn*') Cobbett is a rural Defoe. There is an important difference, though: Cobbett was interested in his own personal reactions to the scene. He chose to describe what interested him as a romantic writer. Defoe's subject was the common interest of all sorts and conditions of men of his time.

7. *Thomas De Quincey* (1785–1859)

De Quincey, like Cobbett, broke with the tyranny of an artificial taste in prose that had dried up all spontaneity in eighteenth-century writing; but he falls into an opposite fault of artificially stimulating his individual responses to, and written expression of, life. There is the inertia of opium in his style. There is no virile verb movement in it.



WILLIAM COBBETT

The writing is rich in qualifiers and as it were 'high' in the sense that game is high.

'In after years . . . when my cheerfulness was more fully re-established, I yielded to my natural inclination for a solitary life. At that time I often fell into such reveries after taking opium; and many a time it has happened to me on a summer night—when I have been seated at an open window, from which I could overlook the sea at a mile below me, and could at the same time command a view of some great town standing on a different radius of my circular prospect, but at nearly the same distance—that from sunset to sunrise, all through the hours of night, I have continued motionless, as if frozen, without consciousness of myself as of an object anywise distinct from the multiform scene which I contemplated from above. Such a scene in all its elements was not unfrequently realised for me on the gentle eminence of Everton. Obliquely to the left lay the many-languaged town of Liverpool; obliquely to the right the multitudinous sea. The scene itself was somewhat typical of what took place in such a reverie. The town of Liverpool represented the earth, with its sorrows and its graves left behind, yet not out of sight, nor wholly forgotten. The ocean, in everlasting, gentle agitation, yet brooded over by dove-like calm, might not unfitly typify the mind, and the mood which then swayed it. For it seemed to me as if then first I stood at a distance aloof from the uproar of life; as if the tumult, the fever, and the strife, were suspended; a respite were granted from the secret burdens of the heart—some sabbath of repose, some resting from human labours. Here were the hopes which blossom in the paths of life, reconciled with the peace which is in the grave; motions of the intellect as unwearied as the heavens, yet for all anxieties an halcyon calm; tranquillity that seemed no product of inertia, but as if resulting from mighty and equal antagonisms; infinite activities, infinite repose.'

Although there is a certain weakness about this prose, it has one quality that Cobbett's altogether lacks: rhythm; that and richness of epithet ('the multitudinous sea,' 'brooded over by dove-like calm') give De Quincey's writing a sonority and vividness that redeem much.

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WRITING FOR MONEY

By Adolf Myers

WRITING, in any language, in any country, is an art, like other arts—music, painting, sculpture—and its possibilities as a career depend on many factors. There is the talent of the artist, the nature of his appeal, the wealth, education and tastes of his public, and, not least important, the amount of competition he has to face in marketing his products. It is obvious that the relative importance of these factors must vary considerably from place to place, and it is equally obvious that these variations must be reflected in the writer's reward. Though equally talented and industrious, a writer in an Indian vernacular, for example, cannot hope for the same return, whether for free-lance or staff work, as, say a Frenchman writing for Frenchmen. Here it is not only a question of numbers but of economic standing (even a newspaper costs money!) and literacy.

Putting these factors aside, however, and taking those which are common to all countries, the first thing to be emphasised about writing as a career is that it differs from careers in the other arts in one very material respect—it is *possible* to embark upon it without any special training other than the ordinary schooling which anyone with any education at all gets in his youth. It is in that one word *possible* that there lie, on the one hand, all the fascination and at the same time all the heart-breaking disappointments of this business of writing for money, and, on the other, the strength and at the same time the weakness of popular journalism in all its manifold forms.

That is a thought which needs developing, but first of all let us see if and to what extent it is true. The writer, it may be said, has to be born with a talent for writing just as the painter has to be born with a talent for painting. But the point is that for the painter talent is not sufficient. Has there ever been a painter who has achieved fame and fortune without an arduous preparation either at a school or in the studio of an established master? Even if there has been the very effort necessary to recall or find him proves the truth of this general assertion. On the other hand, how many writers—dramatists, novelists, journalists—have there been who have learnt their art only in the practice of it! Here the difficulty would be to find one who had not, if for no other reason than that it is only in recent years that these arts have been taught and written about. Take the greatest of all, Shakespeare, who with his 'little Latin and less Greek' forged masterpieces of poetry and drama that will live for all time. Take Dickens, Wells, Shaw, to name a few at random. Take any one of a hundred living famous journalists by whose united endeavours a great part of the reading public is supplied with its news and views. What special training have they had? No one, I think, can deny therefore that it is *possible* to earn money by writing without a specialised training.

Whence, then, the disappointments? They arise from that almost fatal tendency that so many people have to argue that what is *possible* is also *probable*. The business of writing is open to any one, anywhere, any time, any age, any class. But it does, as has been said, require a certain amount of capital—in the form of special inborn characteristics, talents, abilities, call them what you will, without which no one can hope to succeed. The question is: how much capital is required? And it is here that the difference lies between writing to-day and writing, say, fifty years ago. Fifty years ago the would-be writer needed a great deal of that capital to get anywhere at all.

There are two reasons for this. On the one hand the market for writing of all kinds has expanded enormously everywhere, though not, as yet, as much in India as in the West; on the other hand there have come into existence, as a result of that development and the spread of education, special agencies to help the aspirant to discover and develop and fructify whatever talent he may have, if any. By 'agencies' I do not mean only schools of journalism and the like. I mean above all books, of which there are literally hundreds, which tell the novice not only how to write, but what to write, and for whom to write. Not all the books are good books, just as not all the schools are good schools, but many if not most of them are, and all I can hope to do in the short space at my disposal is to outline and summarise the most important points discussed in those which I personally, as a journalist practising in India, have found most useful, most faithful to my own experience, and hence most likely to be of value to the Indian student.

MAKING A START

First I want to get round a little difficulty that must, I imagine, always worry the writer on journalism—how to refer to the would-be writer, the literary aspirant, the novice, the tyro, without having continuously to fall back on these very useful but at the same time very hackneyed terms. To get round this difficulty I propose to assume that all my readers are interested in writing for profit, and to address you directly. Well, then, having decided to try your luck, and your skill, at the writing game, how do you make a start?

FREE-LANCE JOURNALISM

So long as you have no regular staff appointment (which most of my readers, I assume, neither have nor wish to have), you will be a free-lance, free, that is, to tilt with any manner of lance at whatever objective fancy may fix upon or expediency may dictate. What should be your objective? Unless you are a genius, or already have a well-established reputation—in which case you will not need this chapter—your obvious market is the General Press—newspapers and periodicals of all kinds, weekly, monthly, even annuals.

It is the *obvious* market because it is by far the largest and it is the one that calls for the least 'ability capital,' the least training, the least outlay of time, money and effort. It is the *largest* market because it has the most readers. It is the *easiest* market because, first, it has the lowest standards of thought and technique, and because, secondly, it demands above all brevity, brevity both of style and of treatment. Having a 200-word article returned is not so bad as getting back one of 2,000 words: there is less waste, less disappointment; there is more inducement to try again, and trying again is one of the great secrets of success—there are so few that do! In other words, the General Press is the broadest of the targets, and the broader the target the greater is the chance of your little lance hitting it.

Nevertheless, however broad the target, you have to aim *somewhere*, and here arises the question—fancy or expediency? Psychologists say we learn most easily, and remember best, the things that interest us most. In the same way there is no doubt that a man writes, if he can write at all, most fluently and most happily about the things in which he takes most interest, namely, his work and his hobbies.

Unfortunately, however, work, unless it is of a very exceptional kind, is a thing the very thought of which most people try to avoid in their leisure hours, while hobbies are so varied and so numerous that the number of devotees of any one of them is very small compared with the mass of general readers. Most people will be interested in an article, even a badly written one, discussing Love or Money, because these are interests that all people share in common; very few will be stirred by the Life History of a Tadpole, or Ancient Coins, though the description may be brilliant.

Nevertheless, it remains true that for most people there can be no better starting point than their own interests, which is why most schools of journalism, if not all, begin their courses by asking you to name them. There is hardly a subject nowadays—from nudism to necromancy—that hasn't one or more journals devoted exclusively to it; what you have to decide, having chosen your subject, is whether it is of sufficient *general* interest to appeal to the general public. If you think it is, you will send it to a newspaper or "general interest" magazine; if not, you must aim at a much smaller, specialised section of the Press. All this is summed up in the three words which every book on journalism will hurl at your head: STUDY THE MARKET.

I am convinced that it is not lack of ability so much as lack of technical knowledge and experience that causes the rejection of a good deal of the stuff which pours into press offices.

Obviously common sense demands that the first thing to do is to study the market, to find out where newspapers differ, and how therefore they are likely to differ in their requirements. Rustling a few well-known papers is not enough. It requires a critical analysis of the columns of as many papers as you can lay your hands on over a considerable period. That, as well as many other things you have to do to make free-lancing pay, requires effort, time, probably some expense.

WHAT EDITORS WANT

It is not enough merely to conform to the political views and policy of any given paper. There are still more subtle differences which will repay study. Some papers have what is called the human touch, others the literary touch, one at least I know in India has what is called a philosophical touch. But *all* have the news touch, the topical touch. For without that they would not be newspapers. An article rejected in November may be accepted in June, or even rejected one week may be accepted the next, if in the meanwhile something has occurred to bring the subject dealt with into prominence.

Do not mistake me. I do not insist that what you send in should be news. Indeed, newspapers are so well organised for the collection of news, the net is spread so wide and the meshes are so close, that you cannot hope to compete with the professional news-gatherers. It would be sheer luck if your version of a street accident reached a newspaper office before that of the paid reporter.

But there is a difference between news and news-value. Suppose, for instance, you have prepared an article on earthquakes. Unless brilliantly or humorously written from an entirely new angle it would—at most times—have a hard struggle to get past the editor.

But if sent in on the heels of an earthquake, when the whole country is still rocking from the shock of the news, the editor will "sanctify your name and call you blessed."

THE VALUE OF TOPICALITY

Suppose, again, you have an article on the industrialisation of India. There is very little you can say that has not been said a hundred times before, but there might be some chance if you began with something like this:

> "News leaked out yesterday that a scheme is on foot for the mass production of motor-cars by a group of industrialists and capitalists in India. Will they succeed? Research workers at the American Institute of Industrial Psychology would answer: No. At a recent conference they decided that workers in hot countries are, both temperamentally and physically, unfitted for mass production factory conditions."

And then you go on to say why and under what circumstances such conclusions must be true or false and so on.

Yet one more instance, because this is almost, if not quite, the whole secret of successful free-lancing. In your ideas book you have written down "Congress attitude to religion and caste system—is Gandhi representative?" So far it is only an idea. Then one day, scanning the papers, you light on a report commencing:

> "I shall never on any account give up my sacred thread," said Mr. Satyamurthi in answer to a question, etc., etc."

Now is the time to cash in on that idea. If you do not now you never will.

That is what I mean by topicality. Obviously it can only be achieved by a close study of newspaper files; unless you have the memory of a Macaulay you will even find it wise to keep a file yourself, organised and arranged either on a subject basis or an "idea" basis for ready reference. In building up your article you will need files as much as the sub-editor does in his search for "follows." And not only files but reference books as well—hence membership of a good library is essential.

Provided you can maintain contact with the news, or, alternatively, are fertile in finding new angles of approach, there is almost no limit to the range of subjects at your choice. There is nothing that has been written about before that cannot be written about again—with a new "slant," as it is called. As a great French story-writer once said:

> "Everything that one desires to express need only be looked at a sufficiently long time to discover in it some aspect which no one has as yet seen or described. In everything there is still some spot unexplored, because we are accustomed only to use our eyes with the recollection of what others before us have thought on the subject which we contemplate. The smallest object contains something new."

Which the journalist interprets as "for every old story there is a new end somewhere!" And when he does find the new end and puts it into print the reader says: "That is so true. Why have I never thought of that before?"

At the same time it would be as well if you drew up for yourself a list of the subjects that you consider would be of greatest interest for Indian readers.

A London editor gives the chief popular interests as Women, Food, Money—in that order. Do you think that estimate holds good for India?

Another secret of success in free-lancing is specialisation. It is said that a journalist should know a little about everything. If, in addition, he knows much about one thing—sport, archæology, politics, finance—his chances of survival in the struggle will be multiplied a hundredfold. When, having established for himself a reputation in that subject, he finds editors inviting articles from his pen, then he will know his day has come.

NEWSPAPER STYLE

As far as style is concerned, the newspaper touch may be summed up in a sentence. Think of it as a dagger—short, pointed at one end, rounded at the other, blade dead straight and with two cutting edges.

The "point" of your article is the opening paragraph. If it is sharp it makes its way into the editor's mind, or heart, and carries the rest with it; if it is blunt it slithers off, leaving no impression. Few editors read beyond the first paragraph or two. If *these* are good he passes the article on to an assistant for further consideration. If they are bad he calls for a rejection slip. The moral is—tell your story in the first paragraph, the lead, as it is called, in the brightest, most vivid, most striking, most topical, most interesting way you can. A good title and a good opening paragraph and half the battle is won.

But you have to remember the assistant editor too. He knows the "point" is sharp: otherwise he would not be handling the thing. So he concentrates on the blade, the body. Does the article as a whole "cut ice," as the Americans say? He looks to see if it is transparently clear, logical, well-knit and sweetly flowing. It must be one whole body, not half a body or two or more bodies strung together; that is, it must be rounded off by an ending which neither leaves the reader dangling in the air, so to speak, nor comes as an anti-climax. A good ending is almost if not just as important and difficult as a good beginning.

As for length you can generally tell to an inch how much space a paper reserves for feature articles as distinct from news. An article is seldom allowed to run to more than 1,500 words. More often it is less than 1,000—about a column in a fairly large newspaper. That is not much. It takes ability to get anything worth saying at all in that space. But it must be done—and unless it is extraordinarily brilliant no one will do it for you.

SHORTNESS ESSENTIAL

But even a short article is too long if *words*, *sentences*, *paragraphs* are not occasionally *short*. Book print usually gives ten or more words to a line; a newspaper column can manage only five or six. Hence a paragraph in book print will be twice as long in newspaper print. Moreover book print has wide white margins on either side, which make for ease in reading. Newspaper columns have no margins; only other columns. Book print is as a rule almost twice as large as newspaper print. Reading a newspaper is thus under any circumstances a strain. It is a still bigger strain if the eye is not given a rest at frequent intervals. Hence the newspaper paragraph should be about a quarter of the length of a book paragraph—that is, about 75 words, which make about fifteen lines or two inches of print.

But a paragraph must contain three or more sentences. Thus each sentence may not contain an average of more than 25 words as the maximum. Then again, with short paragraphs and short sentences you cannot have a ponderous, literary, latinised vocabulary. In any case if you want to write for the masses you may not use any word not understood by the masses. And the shortest words, like those, in English, of Anglo-Saxon origin, are the most easily understood.

PLAIN WRITING

Plain writing, that is to say, without frills and furbelows, is what the plain man wants, and plain writing the newspaper journalist must give him.

Michael Joseph, in his book *Journalism for Profit*, quotes Tchekov in this connection:

> "Anyone can understand me when I write, 'The man sat on the grass'; they can understand me because it is clear and arrests the attention. On the other hand one cannot easily understand me, it is a load on one's brain, if I write 'A tall, narrow-chested, middle-sized man, with ginger-coloured beard, sat on the green grass, trampled down by pedestrians; he sat down quietly, timidly, nervously looking round.' This cannot get into one's brain straightaway, and writing must get into the brain at once, in a second."

I quote this particular because as it was written by a Russian in Russian it seems to imply that simplicity of style and language is an asset to the writer in *any* language; I suppose it is as true of the Indian vernaculars as it is of English.

I need hardly say, of course, that the most carefully cultivated newspaper touch in the world will fail to "touch" unless it is backed up by good, grammatical, idiomatic English. I have no axe to grind in this connection. I speak in all clarity and sincerity when I say that of all the Indians I know—and I know a good many—the number of those above reproach in this respect could be counted on the fingers of both hands.

It is not through lack of intelligence or language sense; Indians as a people have as much of both as any other. I think it is the universities that are mostly to blame; their methods of language teaching are too loose. One unfortunate result of this is that having become B.A.'s and M.A.'s graduates believe that their English must be faultless. Once they can be persuaded that it is not, the faults are easily remedied. A good syntax book with exercises and a key, worked over twice or thrice, would solve the problem for most. But let me warn you it *must* be solved—or your chances as far as English journals are concerned are almost, if not quite, hopeless. Readers will find, in Section 14, a brief description of the rules of grammar and idiom that are most commonly violated by Indian speakers and writers.

IDEAS FOR ARTICLES

Having overcome that hurdle, your chief object is to find ideas, ideas to transform what would otherwise be dead junk into living matter. As soon as an idea strikes you write it down, and never lose sight of it. Remember the unhappy fate of that poor French journalist who, while walking in his garden, had a really brilliant idea, the most brilliant of his life. He made a "mental note" of it and went on to think of something else. By the time he reached his study that note had been "mislaid." He remembered that he had had a brilliant idea, but he had forgotten what it was. After two days' unsuccessful search in the recesses of his brain the thought of what he had lost made him so miserable that he committed suicide!

But I think it was O. Henry who was always *intending* to write a story about a good boy spoilt by good influences. He died before it was written. Anyhow, he has left a subject to start you on your career as a free-lance.

Always provided that you have

ability there is one sure road to success in free-lancing: GET THE NEWSPAPER · TOUCH. That is, first of all, make your article appear as if it comes from a man with years of newspaper experience. Of two articles,

> 'one brilliant, but far too long, not paragraphed, scrawled all over both sides of flimsy slips of paper, heavily and untidily altered, difficult to read, difficult to correct and condense; the other less brilliant, but the right length, neatly typed in double or triple line spacing on one side only of good stout paper, left unfolded if possible, with wide margins at each side and top and bottom, with the name of the author and approximate number of words clearly stated on the title page,'

it is the latter that will be preferred every time.

HEADINGS AND SUB-HEADINGS

If you can give it a bright and catchy main heading, which will fit the column in the kind of type you think is likely to be used, with minor headings at the right intervals, also calculated to fit, so much the better.

The editor, you see, is a busy man, no one more so. His staff is, too. If he can see at a glance the style and content of your article; if in addition he finds it all ready for the printer, without the need for drastic "subbing" (which, sub-editors being paid, costs money), the chances of acceptance are already multiplied a hundredfold.

Moreover, so few amateurs have the common sense to do this that the chances are he will think the article is the work of a professional newspaper man. Thinking that, his suspicion of possible mistakes will be lulled; he will read it probably with less care; he will be inclined to give you the benefit of the doubt where doubt exists. In short he will be *sympathetic*. There is a freemasonry among journalists as strong as in any other profession. Most journalists are cynical about life in general and their own work in particular; but they can be sentimental where other journalists are concerned.

The editor will definitely know, however, that you are *not* a newspaper man if you write him a long covering letter, telling him how hard up you are and how worthy of assistance, or that you have been a devoted reader of his paper "from the cradle." Newspaper men know better than to think that an article will be accepted or rejected for any reason other than merit.

These are only little things, but it is these little things that sometimes make all the difference between failure and success.

Other things being equal it is obvious that the wider your knowledge of men and affairs the more successful you are likely to be. Such knowledge must come chiefly through reading, and the habit of desultory reading is one you would do well to acquire.

The Education Committee of the Institute of Journalists, which is constantly giving thought to the training of the young journalist, has prepared a list of useful books, particulars of which are given below.

Works of reference are an essential part of the equipment of the working journalist, whether staff or free-lance, and the lists of such standard works here given should help to show the young journalist the sort of reference book which he should know how to use when the occasion arises.

THE SPOKEN WORD

So far we have been talking about writing for the General Press, for readers of newspapers and magazines. With the writing of novels and short stories we are not concerned here, and now we go on to a different kind of writing altogether, the writing of plays. A play's a play whether it is to be acted on a stage, produced in a film-studio or read before a microphone. Stage-play, talkie, radio-play—each demands a different technique, yet all three have so many things in common, both technically and commercially, that this section deserves a separate introduction all to itself for a discussion of what these things are.

First, since we are "writing for money," let it be said frankly that in none of these things is there, to-day in India, much money to be made. If any. . . !

CREATING YOUR MARKET

A great industrialist once said: "There are two ways of getting a job. One's to take it; the other's to *make* it." The same might be said of business in general: some exploit an existing market; others set out to create a market.

The difference between the writing of articles and the writing of plays is essentially, at least in India, a difference between exploitation and creation. Though the Press of India is less developed than in the West there *is* a Press, and one of fairly long standing. Editors know more or less what they want; fees are more or less fixed; opportunities are always there to be exploited, because, strictly speaking, there is no Indian theatre at all. There is a film industry, but it cannot be exploited because those in charge of it, with a few exceptions, still do not know really what they want. There are microphones; but they cannot support, they *need* support. In short, if you want to write for the stage you must first create a stage; if you want to write scenarios you must first persuade producers that they need them and then teach them what they need; if you want to write radio-plays you must experiment all along the line with station-directors, with material, with the "mike" itself.

That is a tall order—hardly a business proposition for a struggling author. Which is why few authors who *are* struggling would be well advised to make the attempt. This, you may say, is going a little too far. What has the true artist to do with money, business. . . ? He writes because he must. Agreed! But remember we are concerned here not so much with art as with the business of writing for money. We are thinking in terms not of self-expression but of success.

The point I am trying to make is that in the West (London, Hollywood) successful self-expression may, often does, mean financial success. George Bernard Shaw is not only the greatest play-writer of our time; he is also, for that reason, a very wealthy man. In India the conditions for self-expression through the drama are so lacking that success of that kind must, for many years to come, be out of the question. There can be no Indian Shaw until there is an Indian theatre and an Indian theatre-going public; and these the would-be Indian Shaw must create himself.

"But," the would-be Shaw might exclaim, "why *should* I restrict myself to India? Why not write for London and Hollywood? Is distance such a barrier?" And this brings us to another great difference between the writing of articles and the writing of plays, a difference which verges on the technical.

Distance, where things dramatic are concerned, *is* a great barrier. Sitting in your local library, with the World Press spread before you, you can study the world market as well as if you were in London. You can choose your paper and write your article. All it needs is a column of type. If, out of every hundred of his readers, the editor could feel certain that fifty would read it he would take it.

But a play needs much more than a column of type. It needs a setting, it needs a producer, it needs actors and actresses, it needs rehearsals, it needs, above all, a public. The playwright has to work with an eye on all these, and it would need a very good "eye" to be of use thousands of miles away. It is not merely a matter of communication; it is a matter of feeling, of knowing who and what and where and how.

So that if there is little hope of success, immediate success, in India, there is still less for the Indian who would send his products abroad. It is not impossible, but is highly improbable, that a play written in Bombay would ever find its way on to a London stage, or that a scenario worked out in Calcutta would ever provide Robert Taylor with a new triumph.

If, then, there is no or very little money in this kind of writing what advice can be given that has any value at all? The answer is: first, advice that may save would-be "exploiters" who start out with hopes too high, heart-breaking disappointment and disillusion; second, advice that may encourage would-be "creators" to put creativeness before comfort. The road is arduous and the difficulties great, but surely there could be no greater ideal for the Indian artist than the restoration of India drama to its pristine glory, the guidance of the Indian talkie to its true destiny, the creation of a new Indian radio-art.

And since the theatre is not only the oldest in time but also the most fundamental of all three arts, let us begin with that.

THE INDIAN THEATRE

Enough has been said to indicate that the making of plays rests on two factors: external conditions and technique. And since technique cannot operate in a void, external conditions must come first. What, in fact, is the budding playwright up against? It may be summed up in a word—degradation. Degradation of art, of taste, of execution.

The Indian theatre has sunk low in a country celebrated for a rich and vital dramatic tradition. The plays that have come down to us through the centuries, specially the Sanskrit plays, bear the imprint of a great tradition, show an unquestionable love of the play. The dramatist was attached to the King's Court and held a very high place there. He enjoyed an economic freedom that enabled him to devote all his time and energy to his work. The honours heaped upon the great playwrights show the high esteem in which the theatre was held. The players, too, were under the King's protection, some of them even being members of his entourage, and the plays of the court authors were staged in the Palace theatre. This tradition of royal patronage, though weak, still persists. Even to-day some Maharajahs have their own theatrical units, and might be interested in new ideas. Besides the great shows sponsored by the Hindu Kings, some of whom were themselves authors of no mean ability; there were dramatic shows to celebrate and herald the new seasons, mythological plays, and puppet pantomime shows, usually staged by itinerant groups of players going from village to village, from town to town.

Drama, in fact, was as much a part of the national life in India as it was in England in the days of the 'miracle' and 'mystery' plays and, later on, in the great age of Shakespeare.

Just how low it has fallen now it is not easy to describe. Nowhere has the development of the drama been consistently progressive. In Europe itself there have been periods of backsliding, periods of stagnation, notably that of the 19th century. But to-day, despite the onslaught of cinema and radio, there are in Europe probably more theatres, professional and amateur, than there have ever been. New ideas are being developed, new dramatic forms created.

THE DECAY OF THE THEATRE IN INDIA

But in India there is no theatre such as Mr. Gordon Craig knows it. The theatre typified by the Moscow Art Theatre or the Little Theatre Movement in Europe, the theatre known to Irving or Tree or Ellen Terry or Harry Baur, something to which an Indian could point with pride—such a theatre does not exist.

It is not suggested that there has been no theatre since the "Golden Age" of Indian drama. There has been, and there is, a theatre; but it is a theatre without any individuality or objective, a theatre with no definite place in the world of art, and often not even pretending to be art. It has fallen into the hands of people who are not, by any standard of judgment, worthy of that trust, and who have neither the artistic nor the intellectual equipment that the theatre demands.

The theatre has become the preserve of the adventurer and of the sensation-hunter, the last refuge of the unemployed. The plays chosen are nearly always badly written or badly adapted. The actors, with very rare exceptions, appear to be, and are, mere stage-hands impelled by an unkind fate to face the footlights. They have had no special training for one of the noblest and most arduous professions and no talent at all.

In the Telugu parts of the Madras Presidency it is common for the artistes to meet for the first time on the stage on the evening the play is scheduled to open. A theatrical contractor sends them telegrams and they meet and act without even as much as a rehearsal! There is little or no real make-up: fantastic clothes, a little grease-paint and a liberal sprinkling of powder is as far as it goes. Elocution there is none. The many comic interludes are almost always low, vulgar and even obscene. The harmonium is an inevitable distraction. The actor with a new song will, when the mood takes him, drop his histrionic make-believe, proceed to the edge of the pit, sign to the orchestra, clear his throat and sometimes even hum the tune to get it right before he bursts into song. Very often the curtains misbehave and the embarrassment of the actors causes the only genuine amusement of the evening to the pit.

As for production, such a thing is unknown. If anybody were to tell an Indian theatrical company that the Moscow Art Theatre took over a decade to get the stage ready for Maeterlinck's "Blue Bird," he simply would not be believed. Painted monstrosities take the place of stage production, each screen, more often than not, bearing the painter's name in the boldest and the most colourful relief.

And what of the audience? It is difficult to say whether the audience has debased the drama, or the drama the audience. How often does it happen that an audience, wearying of the theme, breaks out into an insistent demand for some favourite tune or song. Encore follows encore, and the play is held up by one song for over an hour! Sometimes in this way the show drags on to the early hours of the morning, while the members of the audience smoke and chat and discuss the vagaries of the American cotton market.

Such is the theatre as India knows it.

It seems clear, then, that the future of the Indian stage does not lie with the professional; he is beyond redemption. It is to the amateur that we must turn; it is the amateur whose destiny it is to play a theatrical Prometheus. And it is here that mention must be made of the work that Dr. Rabindranath Tagore's school has been doing for the theatre. There are, of course, groups like the Adyar Players from the theosophical headquarters at Madras, individual actors like Harindranath Chattopadhyaya, Sisirkumar Bahaduri, Raghavachari from Bangalore, and the college dramatic societies. They are all portents, essays in the New Theatre.

THE TAGORE SCHOOL OF PLAYERS

But it is to the Tagore school of players that the credit for having broken new ground must go. The plays are commonly those written by the poet himself; sometimes he plays a rôle. Any art enthusiast who sees a show at Santiniketan, Tagore's school, would come away full of hope for the future. This new theatre movement, born at Santiniketan, has spread particularly to Bengal, where there does seem to be an echo of the renaissance in painting, dancing, architecture, and in the larger field of social activity.

But it is not only in Bengal that the periodic drama festivals arranged by Dr. Tagore arouse interest and enthusiasm. Everywhere people flock to the shows, proving, if proof were needed, that the drama can grip the heart of the Indian as it can the hearts of others, that the decline of the theatre has been due to circumstances rather than to character, and that under more favourable circumstances the Indian theatre may yet become, at no distant date, not merely a "mirror held up to nature," but a powerful social force, shaping as well as voicing the aspirations of the nation.

It is here, however regretfully, that we must part company with Dr. Tagore's school. For them drama appears inseparable from the allied arts of music and dancing, and into the fields of ballet and opera we cannot go. No one who has been captivated by the artistry of their productions would wish them to be other than they are. But there is, I think, definitely room for a branching off into the realm of the 'straight' drama, the 'social problem' play, the light comedy of manners, even the scientifically planned 'thriller.' This may be the voice of the West, but to me it seems that no theatre which does not embrace all aspects of life, social and economic as well as religious, can be said to be complete.

The ancient Indian dramatists seem to have been averse to tragedy of the Grecian and Shakespearean type. There is no tragedy at all among the Sanskrit dramatic writings that have come down to us. Recently professional and amateur workers, here and there, have attempted to break down the old tradition by putting tragedy on the stage, but no eminent piece of tragic drama has yet been penned.

THE TASK OF THE DRAMATIST

The task of the dramatist in India therefore is not merely to write plays. He must write for the stage with the definite object of bringing into being a new theatre, of evolving a new stage technique, in which music and dancing, if any, are subordinated to plot and character, of training and directing the actors, his mouth-pieces, of creating a taste for artistic perfection.

No one single line of development or branch of theatrical work can be said to be more or less important, but as we are dealing with the writing, not the production, of plays, this must claim our attention first.

Hitherto, it appears, the practice has been to string together a few thousand words and a few songs and call it a play; or an old Indian play has been badly translated and adapted; or a Shakespearean play has been taken and the impossible sought to be achieved by a curious process of "transplantation." At best, the plays have been indifferent stuff, ill-conceived and with no pretentions to literature.

WHAT IS DRAMA?

It is sometimes thought that because in drama people talk, and because people do not, as a rule, talk in a literary way, drama is not, or need not be, literature. This idea we might well make our starting point for the main business of these pages—the definition of drama. What is drama? How does it differ from, let us say, the novel? Must it, or can it, in portraying non-literary characters, yet remain literature?

No one, I think, has yet succeeded in defining drama in such a way as to cover all its manifold forms. Perhaps the best way to emphasise its true nature is to point out that literally hundreds of novels and short stories have been adapted for stage and screen; but no drama or scenario has ever, to my knowledge, been rewritten as a novel. This, I think, gives us a clue to the nature of the drama: it is, first and foremost, a *selection*. A selection of what? Of everything—of speech, of subject, of incident, one might almost say of life itself.

DIALOGUE

As we started with speech let us continue with speech. Dramatic dialogue does not, as may be thought, *report* speech; it *represents* speech. One might report verbatim a conversation between two coolies on the road but it would not necessarily be dramatic dialogue. It is the art of the dramatist to *select* the words he needs, and only those he needs, for the unravelling of plot or the revelation of character. To understand this fully, indeed to understand drama as a whole fully, there can be no better exercise than to take a novel that has been successfully dramatised and compare the two forms. Of the most recent I can recall two which would serve this purpose excellently—"South Riding," by Winifred Holt, and Somerset Maugham's short story which was filmed as "The Vessel of Wrath." See how the long dialogue which in the novel is written down as it might have been uttered in real life becomes in the play a mere exchange of words, but one which does all that is needed. In "The Vessel of Wrath" the erstwhile missionary's "Time, gentlemen! Act of Parliament you know" conveys a whole world of laughter, and at the same time awakes in us, in a moment, a sense of the incongruous changes that the twists and turns of fate bring in their train.

INCIDENT and CHARACTER

And as with dialogue so with the other main elements of drama—incident and character. Life as a whole, for the great majority of people, is not dramatic. One day succeeds another, birth is followed by growth and growth by decay and decay by death—life moves forward to its seemingly predestined end. Out of this the novelist takes a chunk, a slice, and though there may not be a single dramatic incident he may, by the magic of his genius, make it dramatic. Such a novel is Pearl Buck's "This Proud Heart." But it would not be dramatic in the theatrical sense. To make it theatrically dramatic there would have to be a selection—a span of years would have to be compressed into a few scenes concentrating on the most *critical* episodes.

CONCENTRATION ON 'CRISIS'

There, in a word, is the essence of drama—*crisis*. The crisis to which a man is hurried by that queer interplay of character and destiny which so fascinated Shakespeare, and which he made, consciously or unconsciously, the central theme of all his major works.

Has it ever occurred to you that this 'concentration on crisis,' which if anything is the secret of the drama's fascination, is also largely the result of its limitations, material limitations. The dramatist cannot afford to crowd his canvas, for the simple reason that every additional character means an additional performer, and performers have to be paid. He cannot afford constantly to switch from place to place, from age to age, because every change involves a change of scene, and scenery means money. He cannot afford to let his characters ramble on at their own sweet will; custom and cost dictate that no play (with a few exceptions that prove the rule) may last longer than from two to two and a half hours.

THE ART OF LEAVING OUT

All art, of course, boils down, in one sense, to selection—a feeling for what to leave out. But in no art, perhaps, is it more essential than in the drama. One might almost say that to write successfully for the stage one must know what *not* to write for the stage. It is in this matter of selection that the would-be playwright stumbles most heavily and most frequently. His failure shows itself, as might be expected, in two ways. On the one hand the play lacks unity, of time, place and theme; it is tedious, long-winded, boring, slow. . . . On the other the producer is presented, more often than not, with a hopeless task; he would have to work miracles to effect the changes of scenery and costume the play demands.

On the finer points of dramatic craftsmanship we cannot here dwell. Indeed it is doubtful if there would be any value in dwelling on them, for certain it is they cannot be taught. They can come only by innate talent for dramatic presentation, by continuous study of the great masters, Shakespeare, Ben Johnson, Congreve, Sheridan, Galsworthy, Shaw, and by actual experience in the theatre.

DRAMATIC THEMES

As for subjects the stock is inexhaustible. Wherever life has been, is being and will be lived, there lies subject for drama. In Indian history alone, drawn on though it has been time and again, there is still a plethora of situations which, with modern treatment, could yield a rich harvest of great plays. How many men, and women, who have left their mark on the life of the nation lie awaiting dramatic resurrection! How many messages of hope and consolation are yet to be transmitted by the voice of genius! Then there is the present, with so many beliefs, institutions, ways of life undergoing revolutionary transformation, with its fears and its hopes, its triumphs and its failures. There is the future waiting to be created. India needs plays that will give her inspiration for new endeavour, plays that will make her people angry with present inanities and injustices, sting them into a new self-realisation, give them a new perspective as architects of a world order. Entertainment there must be certainly, but there must also be the 'soul-food' that only art can give.

But first, as we have said, the conditions must be created. How have other countries created, how are they creating, the conditions under which the drama thrives? There are as a rule two agencies: semi-public institutions and the State itself. In America, for example, Yale University offers an annual prize for the best play written by a student during the year. The production of the play is a powerful incentive to the budding playwright, whose one ambition is naturally to see the creatures of his brain take shape. Under this stimulus the plays offered and the standard of production have steadily improved. Here is a lead which our universities, colleges, literary and dramatic societies might well follow.

Or, in some truly civilised countries, the State itself considers dramatic art important enough to have funds set aside for its promotion. After many years of agitation England is at last to have a National Theatre, very near the heart of London, which will do for drama what the Royal Academy does for painting. Most famous of all is the Moscow Art Theatre, which since the Political Revolution has brought about something of an Art Revolution in methods of production and stage-technique.

AN INDIAN STATE THEATRE

In India, with its vast distances, its scattered villages and multifarious languages, it is, I think, to the State that the theatre must look ultimately for support and encouragement. Only the State could undertake the training and maintenance of itinerant theatrical units, and only a scheme based on such units could make it possible to bring the drama to villager. This is looking very far ahead, to the time when the theatre-artist comes to be looked upon as a new type of cultural propagandist, a real and effective nation-builder. But it is not impossible to envisage the theatre so developed, affording work for thousands of talented young men and women for whom the itinerant stage would be a training school leading to higher fields of artistic endeavour.

Only the State, again, could tackle the linguistic problems involved. Arrangements would have to be made to secure efficient translations in the major vernacular, so that a "prize-play" could go round all the provinces. Something like this is done in Soviet Russia to-day. If, for example, a Ukrainian author writes a play deserving of national recognition and circulation, translations are prepared so that the new work can be made available in every part of Soviet territory. It is this sort of thing that has made the Soviet a beehive of artistic enterprise.

THE ARTIST-PRODUCER

If it is true that the producer of plays depends on the writer it is equally true that the writer depends on the producer. The producer, as a distinct agent, as an artist, is non-existent in this country to-day. How much depends upon production, the creation of the atmosphere for a play, can be gauged from the respect accorded to the producer in the West. It is not for nothing that Mr. Gordon Craig to-day has an international reputation, and that Soviet Russia is reluctant to let him go. What the Indian theatre needs is the producer who, with a small army of painters, architects and carpenters, will create new standards in the Indian theatre. Make-up, too, an art in itself, must be studied and developed from the Indian point of view. Elocution schools must be established. All this means education and public interest. Fortunately there are signs to show that neither is as remote as it may appear.

THEATRE AND CINEMA

There are two other considerations which deserve at least a word in any discussion of the future of the Indian theatre. The first is the rapid development of the cinema as a competitor for popular favour. At first, in the early flush of cinematic triumph, people—some of whom might have been expected to know better—prophesied the extinction of the theatre. It is now clear that though here and there, temporarily, the theatre may be affected, the cinema can never hope to replace the stage and elbow it out of existence. Experience in the West has shown that the stage will always be required as a feeder to the studio. For the technique is different, and great stage actors have always, to their disgust, discovered that film-acting is at best only a second best to them; it cannot mean to them what the stage means. Something is lacking, the human touch. In the theatre heart responds to heart, and mind acts on mind in a way unknown to the cinema.

Thus the theatre is in no danger of extinction. On the other hand, the rivalry of the screen ought to and will put the theatre to a new test and give it a new orientation that may well lead to still higher planes of artistic achievement.

A NATIONAL LANGUAGE

Finally, a word about what a national language, spoken, written and thought, might do for the theatre in India. With the new awakening in social life the need for a common tongue is being increasingly felt. Much work is being done to hammer out a common linguistic medium. The day when it is accepted will be a great day for the Indian theatre, as it will be for all art in the country. But the theatre, because its life-blood is the spoken word, will gain most. With a common tongue, with a live national consciousness, the theatre will come into its own as a definite instrument of national unity, reflecting the national mind, interpreting the national heart and dreaming national dreams for the future.

Meanwhile, writing professionally for the stage is itself a dream; there is no professional stage, worthy of the name, to write for!

THE INDIAN TALKIE

The writing of a film scenario is very much like the writing of a play, and much of what we have said, on the technical side, about the stage applies equally to the screen. But there are two great differences.

The first is—'more freedom.' The necessity for selection is not so great. There are fewer limitations. The scene of action can be switched from place to place, from day to night, from season to season, with the rapidity of thought; the 'stage' can be stretched out indefinitely; the caste can be multiplied a thousandfold.

The second difference arises from the first. It is—'less permanency.' The dramatist writes his play; it is produced, with a few minor changes, as it stands; later it will be published and, if it is by a Galsworthy or a Shaw, it will pass into the literary heritage of the race. But no scenario, however literary its quality may be, is ever published. Scores of stage dramas are adapted for the screen. No scenario, to our knowledge, has ever been adapted for the stage.

The reasons for this should be clear from the specimen scenario given below. The frequent and rapid changes of scene give background, and location, an importance they cannot have on the stage, and a scenario must contain as much description as it does dialogue. Moreover a scenario can hardly be said to be the work of one man. The writer attempts to visualise the whole picture from beginning to end, with every detail of camera work, facial expression and dialogue worked out. But it is at best only a guide, and before the picture is finished a hundred little conferences will have changed it again and again. Anyone may make suggestions under the inspiration of the moment, and if they are good they will be embodied. A scenario is thus a combined effort; it is more like a sketch than a finished work of art. A good drama never dies. Plays written in sunny Athens more than two thousand years ago are still being acted all over the world. But the life of a film is very short. After months of preparation it makes its round of the cinemas and then it dies. And with it dies the scenario.

STUDYING THE ART OF SCENARIO WRITING

From what has been said it should be clear that a scenario, still less than a play, cannot be written 'in vacuo.' The writer must be constantly in close touch with his 'medium.' Moreover scenario writing is a highly specialised form of writing, having its own rules and jargon, and these can be learnt only in the studio. The first step for the novice therefore is to get an engagement with a company, which will enable him to study at first hand the methods of film production and to assimilate what is known as screen technique and screen sense.

What inducement is there for him to do so? Little enough, but still far more than there is to write plays for a non-existent stage. Though we may hope and believe that in the end the Indian theatre will 'win through' and take its rightful place in the art-life of the nation there is no doubt that at the moment the Indian talkie is far more powerful and successful.

Though of recent birth it has already established itself securely in the affections of the millions of this country. The progress, almost meteoric, that the motion picture industry has made in recent years is sufficient testimony to the hold that the talkie has taken on the masses. Technique, in sound and photography, has improved out of all recognition. Compared with the first fumbling efforts of a few years back some recent products of leading Indian studios have reached a very high level of artistry. Crores of rupees have been sunk in the industry, giving employment to thousands of workers of all kinds in both the premier film centres of Bombay and Calcutta, which, incidentally, house some of the most modern and technically best equipped studios east of Suez. It commands the services of a large number of talented artistes, musicians, composers, dialogue writers, cameramen, sound engineers and experts of all kinds.

But that being who dreams and thinks in terms of the screen, who has a scientific knowledge of essential screen requirements, who is really the heart and soul of a good production, in short the trained screen writer, has not yet emerged. There is, by all accounts, a crying need for such men in the Indian film industry, with fresh ideas and a flair for thinking pictorially. Lacking such, the director himself has to do the work of the scenario writer, and since he is a busy man, with a hundred and one other details to attend to, the picture as a whole must suffer.

The Indian studio needs not only expert scenario writers and editors, but groups of trained readers working under their direction, incessantly engaged in a determined search for film material that would suit the artistic make-up of the company's 'stars' and in working up such material into the flesh and blood of a film story.

The need is there; the trouble is that it is not always realised. In the early days of the Indian film industry, when men were groping in the dark, plots were simply lined out on a piece of paper and the shooting of scenes was a very haphazard and happy-go-lucky affair. Great progress has been made since then, but even now the smaller companies tend to underrate the value of the trained scenario-writer. Those that do not have not always the funds to pay a decent salary. As with the stage so with the screen; it is really the audience that is to blame. So long as they are content with crudities, with shoddy, second-rate, botched-up films, so long will the producer say: "What does it matter? Any old thing will do."

This is where the scenario writer has to "make" his job. He has to arouse an artistic conscience in company producers; to persuade them that in the long run intellectual honesty, fidelity to fact and detail, will more than pay his salary; to convince them that, untutored and uncultured though their audiences may be, 'art is the best policy,' for there is a force in real art that compels the admiration even of those that do not understand it.

SCENARIO WRITING

What, in fact, *is* the art of scenario writing? We have already stressed the necessity for *selection*. Whereas, for example, the novelist may take pages, sometimes a whole chapter, to describe in exuberant detail the character of an individual, the capable scenario writer will reveal it by a hint, by the turn of a phrase, by a gesture or some mannerism.

Almost as important as selection is balance, balance between character and character, between action and background, between action and dialogue. This again can be achieved only by study. Almost any week there is some new film adaptation of a famous novel or drama to be seen at the cinema. Outstanding in recent years have been "David Copperfield," "Journey's End," "Anthony Adverse," "Loyalties," "The Lost Horizon," and, latest of all, "Snow White." When such a film is showing you should study the *book* till you know it almost by heart. See the film not once but every time it is shown (it is surprising how many points are missed at a first view). Compare, contrast, analyse, reconstruct. Then try your hand with some story of Indian life. There is no finer exercise.

PLOTS

It is better to start with adaptation of an existing plot than to start with a plot of one's own. In the handling of 'ready-made' raw material the novice may gain experience and self-confidence, so that when he comes to create his own he will not be bothered with mechanical and technical difficulties.

What plots are there, for the Indian film-writer who has passed the adaptation stage, to work on? A leading Indian film producer has answered in this way:

"If your mind is entirely devoted to screen work, if you have, so to say, developed a screen complex, subjects for plots for film stories come competing for your attention. There is nothing like going to work in a mechanical fashion in search for a theme or a plot. If you are constantly on the alert for potential subjects, the most trivial and unpromising of events will place rich material in your way.

"The daily newspaper is itself a mine of ideas for film stories as it is for novels and articles. Suddenly one's eyes may fall on a little report with a nondescript headline, "A Mother's Sacrifice: Courts Poverty To Give Her Child A Future," which is the very stuff of drama. It is amazing how many great stories escape our notice, told as they are in the usual unenthusiastic journalistic jargon. For the seeing eye, the discriminating mind, a thousand plots are just round the corner: a conversation that you chance to overhear at the street corner or in a restaurant, a woman rushing across the street to save a child from being run over, a demented man who passes you shouting the terrible story of a tragedy. Nothing is too small to suggest a story, to provide a peg on which imagination can hang a film plot. Most writers get their material and their inspiration in this way and the screen writer is no exception. In fact finding a film story is a matter not of searching but rather of selection. Subjects come in profusion; the successful writer is the man who knows first what to choose and then how to mould the material thus chosen."

The moulding of material, as we have said, is a matter of practical imitation of worthy examples. To show the idea I have given below a number of excerpts from the scenario of a film, a gypsy romance entitled "Sitara." Readers should read the text and then see the film. They will have an opportunity of comparing the two and seeing how the dry words of the text are translated into the sound and movement of the film. For permission to print these excerpts I have to thank Mr. Ezra Meir, one of India's best-known directors, who spent several years in Hollywood working in leading studios as a scenario writer and film editor.

SEQUENCE

FADE IN

SCENE 1. *EXT. MOUNTAIN PATH*

Shooting from last—cart—through arch—showing the back of Zamorra—driving the cart with Old Zakaria. In front on the roadway before him with their backs to the Camera are a herd of donkeys roped together. Mounted on the backs of some are gypsies. In front are two mule carts—filled with hay, grain, etc.—on which a number of gypsies are sprawling and singing a chorus to the tune of a native guitar and piccolo—chorus is taken up by a group of gypsies—walking and riding behind the last cart.

SCENE 2. *EXT. MOUNTAIN PATH.* REVERSE SHOT. CL. MED.

At Zamorra and old gypsy facing Camera—Zamorra is middle-aged—fiery—gypsy—very sympathetic and sentimental in his outlook—he hears the chorus of his men—he remarks to his friend:

ZAMORRA—ANOTHER HOUR AND WE OUGHT TO BE IN CAMP! —SEE WHAT I'VE GOT FOR AZURIA!—

As he shows his companion a beautiful trinket:

ZAMORRA—SHE'LL LOVE IT—DON'T YOU THINK SO, ZAKARIA?

ZAKARIA—YOU LOVE HER VERY MUCH, DON'T YOU, ZAMORRA?

Zamorra sighs.

ZAMORRA—YES I DO—YET SOMETIMES I WONDER—IF SHE—AS MUCH AS I LOVE HER—YOU SEE SHE IS SO YOUNG AND BEAUTIFUL—AND I—WELL—I AM ALMOST DOUBLE HER AGE!

ZAKARIA—RUBBISH—YOU ARE STILL A CHILD, ZAMORRA—THERE IS NO MORE DEVOTED WIFE THAN AZURIA IN OUR TRIBE —SHE LOVES YOU WITH ALL HER HEART AND SOUL!

Zamorra is highly flattered.

SCENE 3. *SAME AS SCENE* 1

A boy seated on back of mule—pulling Zamorra's cart—turns—sees father—calls to him—Zamorra waves back to son.

SCENE 4. *SAME AS SCENE* 2

ZAKARIA—YOU ARE A LUCKY MAN, ZAMORRA, TO HAVE SUCH A NICE SON.

Again Zamorra is flattered. He calls to his son—boy clambers from back of mule to his father's lap—the gypsies—chorus again.

CUT TO

SCENE 5. *EXT. VALLEYS*

Shooting from front—as the cavalcade passes camera—we lap from a turning wheel of the cart to—

LAP TO

SCENE 6. *EXT. GYPSY CAMP.* CL. UP

The spinning of the knife grinder—pan up—to a gypsy as he grinds a knife—sound of a bear-dance in progress in background.

SCENE 7. *GYPSY CAMP*

Trolley round camp showing general atmosphere—of half a dozen knife grinders—and half a dozen bellows and fire grates—where knives being fashioned—Sound of bellows—knives—and bear-dance mixed. Children playing about—donkeys—mules—goats—poultry—roam around the camp—studded with picturesque tents and caravans—some women milking goats—men attending to wheels—a general, lively, bustling atmosphere—coming to bear-dance in centre of camp—with children grouped around—the dance ends and the children scatter away.

CUT TO

SCENE 8. *EXT. GYPSY CAMP. MED. AT BACK OF A CARAVAN*

Azuria is seen reclining at entrance sewing an embroidered jacket for her husband. She is singing a happy song about love for husband. At her feet there is a good-natured, heavy-made woman of 50, her nurse and companion—she is milking a goat—finishes milking—then getting up—gives glass of milk to Azuria—ordering her take—gong stops—music continues—as Azuria drinks nurse says:

NURSE—THERE, THAT WILL MAKE YOU THE LUSTY MOTHER OF A HEALTHY CHILD!

Azuria—alarmed lest anyone should hear—makes sign of secrecy—Nurse admonishes her.

NURSE—WHAT ARE YOU 'SHOOSHING' ABOUT? DOESN'T ANYONE KNOW?

AZURIA—NOT YET—NOT EVEN ZAMORRA KNOWS—I AM KEEPING IT A SURPRISE FOR HIM.

NURSE—STRANGE WOMAN—YOU ARE—WHEN I WAS IN YOUR PLACE—I USED TO TELL THE WHOLE WORLD ABOUT IT: A WOMAN SHOULD BE PROUD TO HAVE A BABY.

Azuria signs shoh! again alarmed—Nurse mocks her and leaves with goat—Azuria calls her back and says:

AZURIA—ZORA, DO YOU THINK HE WILL LIKE THIS NEW JACKET?

ZORA—IT IS THE RIGHT WAY TO A HUSBAND'S HEART!

Zora leaves—Azuria picks up the song again—sings two finishing lines.

SCENE 9. *EXT. GYPSY CAMP*

MED. CL. of feet of Birba—coming into scene and stopping.

SCENE 10. *EXT. GYPSY CAMP*

CL. UP. of Azuria, finishes song—voice of Birba is heard.

VOICE—I WISH SOMEONE COULD SING TO ME LIKE THIS.

Azuria turns—flash camera to Villain Birba—as he comes into field with Azuria, who sits up, flashing anger.

AZURIA—HAVE I NOT TOLD YOU TO KEEP AWAY FROM ME, BIRBA!—I SHALL TELL MY HUSBAND ABOUT YOU AND HE'LL KILL YOU!

BIRBA—YOU'VE BEEN TELLING ME THAT FOR A LONG TIME, MY DEAR—BUT THE VERY FACT YOU HAVE NOT TOLD HIM—LEADS ME TO BELIEVE THAT YOU HAVE A TINY BIT OF—SHOULD I SAY—AFFECTION FOR ME!

Azuria gets up angrily and faces him and slaps him across his face—saying:

AZURIA—YOU WORM—I DIDN'T TELL MY HUSBAND—BECAUSE I DID NOT WANT MY HUSBAND'S HANDS SOILED WITH YOUR DEVILISH BLOOD—I WARN YOU FOR THE LAST TIME—IF YOU VALUE YOUR LIFE—STAY CLEAR OF ME—FOR YOU ARE THE ONE THING THAT I HATE AND DESPISE.

BIRBA—YOU WILL BE SORRY FOR THIS.

Threatens Birba—just as donkey mocks him—Birba in anger exits—leaving Azuria alone—suddenly there is a commotion in the camp—cries of "Welcome"—Azuria sees off scene and dashes off leaving jacket on caravan—Zora enters, picks it up and leaves.

SCENE 11. *GYPSY CAMP*

Shooting towards entrance—the whole camp rush forward to greet the new arrivals—Zamorra and some of his men are seen arriving returned from their trading mission and are entering the camp—with their donkeys—the gypsies surround the arrivals and rejoice at the coming of new donkeys.

SCENE 12. *GYPSY CAMP*

Zamorra gives quick orders to attend to the donkeys and jumps off his perch—meets Birba—who says:

BIRBA—WELCOME BACK, CHIEF!

ZAMORRA—HAS EVERYTHING BEEN GOING WELL AT THE CAMP?

BIRBA—ALL WELL, SIRE!

Zamorra now sees his wife come up—he goes to her happily—watched enviously by Birba.

SCENE 13. *GYPSY CAMP. MED.*

The gypsies cheer him as he cuts his way with his son perched on his shoulders hastily to his wife—they meet—she pulls the boy from his father's shoulders and embraces him—and then her husband—Boy says:

BOY—SEE, MOTHER—WHAT I GOT FROM THE CITY.

As he shows her a toy—she kisses him affectionately—and puts him on the ground—the boy runs away with some other boys who snatch his toy and escape.

SCENE 14. *EXT. CAMP*

CL. UP. Birba.

Watching jealously.

SCENE 15. *EXT. CAMP*

AT AZURIA AND ZAMORRA.

AZURIA—YOU SAID YOU WOULD BE AWAY ONLY 4 DAYS AND NOW IT'S 6.

ZAMORRA—BUSINESS—DEAR AZURIA—I SOLD ALL OUR KNIVES AND BOUGHT SOME NEW DONKEYS INSTEAD—OUR TRIBE GROWS RICHER AND WE MUST HAVE MORE BEASTS OF BURDEN TO CARRY OUR LOADS—SOON WE SHALL HAVE NEW CARAVANS—NEW TENTS—I SHALL MAKE OUR TRIBE THE PROUDEST IN ALL INDIA—AS BEFITTING THE PRETTIEST GYPSY QUEEN!

So saying he shows her the necklace he had bought for her.

AZURIA—WHAT'S THIS?

ZAMORRA—FOR YOU, MY QUEEN—A TOKEN FROM MY TRIP.

As he places it around her neck—Azuria is thrilled by the affection of her husband—Birba watches.

AZURIA—COME! YOU MUST BE TIRED AND WILL WANT TO REST!

As she leads him away to their tent nearby—through greeting gypsies.

SCENES 16, 17, 18. *INT. ZAMORRA'S TENT*

As husband and wife enter—Azuria makes her husband comfortable—he takes her chin in his hand and says:

ZAMORRA—DID YOU MISS YOUR HUSBAND—AZURIA, MY LOVE?

AZURIA—MORE THAN YOU WILL EVER KNOW, MY HUSBAND.

At this point Zora enters with some refreshments—at sight of her Zamorra starts and exclaims:

ZAMORRA—LOOK—MY MINISTERING ANGEL NEVER FAILS ME!—JUST LOOK AT HER, AZURIA—SO PLUMP AND FAT AND STILL SO BEAUTIFUL AND SMILING!

ZORA—MASTER'S TONGUE HAS NOT LOST ITS WIT—(SOME FUNNY DIALOGUE).

All laugh—as Zamorra hungrily devours the milk and dates—Azuria shows Zora her husband's gift—Zora appreciates.

ZAMORRA—AND HAVE YOU BEEN LOOKING AFTER MY WIFE WITH CARE—ZORA—MY FAITHFUL ONE?

ZORA—ALAS, MY MASTER—WITH SO MUCH CARE THAT SHE IS SPOILT—FOR SHE HAS TAKEN AN AVERSION TO THE RAW MILK OF OUR GOATS.

AZURIA—SHE LIES—ZAMORRA!

ZAMORRA—HERE, TAKE THIS GLASS AND CAST THE LIE IN HER FACE THEN—

As he hands the glass to Azuria—with dread—quells her feeling and takes it down—bravely.

AZURIA—THERE!

Zora is aghast—and beats a hasty retreat—Zamorra rocks with laughter.

SCENE 19. *AT TENT OPENING*

As Zora enters and signs to Azuria.

SCENE 20. *AT AZURIA*

As she sees and goes off scene.

SCENE 21. *AT TENT OPENING*

Azuria enters field and stands with her back to her husband—Zora takes out from the folds of her dress the coat that Azuria was embroidering for her husband—and signs to her to give it to him—and she slips away—Azuria takes the jacket and goes to Zamorra when the latter is engaged in something.

SCENE 22. *INT. ZAMORRA'S TENT*

AT AZURIA AND ZAMORRA

As she comes up with the jacket behind her back—she smiles at Zamorra.

ZAMORRA—WHAT HAVE YOU IN HIDING?

Azuria fusses—Zamorra gets up and follows her—they play like children—as he grabs her and brings to light the jacket.

ZAMORRA—WHAT'S THIS, AZURIA?

AZURIA—ONLY A JACKET I HAVE PREPARED FOR YOU!

ZAMORRA—IT'S BEAUTIFUL!

He embraces her and getting serious and romantic adds:

SCENE 23. *INT. ZAMORRA'S TENT*

CL. MED.

ZAMORRA—YOU DO LOVE ME, DON'T YOU, AZURIA?

AZURIA—THAT IS THE ONE MILLIONTH TIME YOU HAVE ASKED ME THIS QUESTION SINCE WE MARRIED—AND ONE MILLION TIMES I HAVE SAID YES!

ZAMORRA—THEN I SHALL ASK YOU ANOTHER TEN MILLION TIMES, MY SWEET!

AZURIA—AND YOU WILL BE TOLD THE SAME ANSWER—ALWAYS—CAN YOU NOT READ IT IN MY EYES—ZAMORRA?

ZAMORRA—A WOMAN'S EYES DO NOT ALWAYS TELL WHAT IS IN HER HEART!

At this Azuria begins to cry—Zamorra, hurt at his remark, comes and consoles her lovingly! Cries of gypsies from outside are heard—Zamorra and Azuria rush to entrance of tent—see crowd outside.

SCENE 24. *EXT. CAMP ENTRANCE*

As Zamorra rushes into scene—old Zakaria comes to him from off—Go —telling him—

ZAKARIA—IT'S THE SMOKE SIGNAL!—EUREKA!

ZAMORRA—WHAT?

Both dash off.

SCENE 25. *EXT. GYPSY CAMP*

Outside camp a number of gypsies are gathered watching a distant cloud of smoke—from a distant hill-top—Zamorra and Zakaria dash in—they see the cloud of smoke—making 4 puffs.

SCENE 26. *EXT. GYPSY CAMP*

MED. CL. OF ZAMORRA

As he turns joyfully and announces:

ZAMORRA—IT IS EUREKA—HE'S BACK AGAIN WITH HIS TRIBE.

ZAKARIA—EUREKA!

ZAMORRA—YES, IT'S HIS SIGNAL!

Zamorra turns quickly to Zakaria and orders:

ZAMORRA—PREPARE A MOSS FIRE ON TOP OF THE NEAREST HILL, AND ANSWER THE SIGNAL WITH 4 PUFFS.

Continued.

Zakaria and the men rush off immediately—Zamorra rushes back to entrance—meets wife.

SCENE 27. *AT ENTRANCE TO ZAMORRA'S TENT*

Zamorra enters—tells wife.

ZAMORRA—IT'S EUREKA—HE'S BACK AGAIN—LOOK, THAT'S HIS SIGNAL TO ME!

AZURIA—I DON'T UNDERSTAND!

ZAMORRA—DON'T YOU KNOW, DEAR ONE?—EUREKA AND I PLANNED IT—WHEN WE PARTED LAST, 6 YEARS AGO—HE GOING NORTHWARDS AND I SOUTH—THAT WHEN WE WANTED TO FIND EACH OTHER AGAIN WE WOULD SIGNAL THUS—WITH FOUR PUFFS OF SMOKE—AND SO WE WOULD KNOW.

Zamorra looks at Azuria.

ZAMORRA—WON'T YOU BE GLAD TO SEE HIM AGAIN—AZURIA?

AZURIA—YES! IT'S BEEN SUCH A LONG TIME SINCE WE SAW HIM LAST—I REMEMBER, IT WAS DURING OUR WEDDING FESTIVAL!

ZAMORRA—YES—DURING OUR WEDDING FESTIVAL—(REFLECTIVELY) POOR EUREKA—I WONDER IF HE HAS MARRIED YET?—HE NEVER QUITE GOT OVER THE DISAPPOINTMENT OF NOT WINNING YOU FOR HIS BRIDE.

Azuria puts her head down—2 scenes.

ZAMORRA—EH! AZURIA! HE WAS ALWAYS SO WILD AND RECKLESS AND I STEADY AND RELIABLE—THAT'S WHAT YOU TOLD ME WHEN YOU CHOSE ME!—EH! AZURIA!

(In lighter vein) DO YOU REMEMBER THE DAY WHEN WE THREE WERE CHILDREN TOGETHER—HOW EUREKA AND I FOUGHT WITH WOODEN SWORDS FOR A GARLAND OF FLOWERS FROM YOU——?

AZURIA—YES—I REMEMBER, YOU JEALOUS MAN—YOU DIDN'T SPEAK TO ME FOR A WEEK BECAUSE EUREKA WON THE GARLAND.

ZAMORRA—AND I AM STILL JEALOUS OF YOU, BELOVED—I CAN STILL SPLIT A MAN'S HEAD OPEN—SHOULD HE CAST AN EVIL EYE ON YOU——

They hear a shout—Zamorra at tent door sees—his men—have started the smoke.

ZAMORRA—COME, AZURIA, LOOK—EUREKA WILL NOW GET MY MESSAGE AND I BET HE WILL BE HERE WITHIN THE NEXT NIGHTFALL.

They look off-scene—and see the smoke-ring up on a nearby hilltop.

SCENE 28. *AT HILLTOP*

A GROUP OF GYPSIES

Now cover the fire with a blanket and let go—a puff of smoke rises up—then another and another.

DISSOLVE TO

SCENE 29. *ANOTHER HILLTOP—AT EUREKA'S GROUP*

Eureka, his son, and a group of gypsies—at similar task—Eureka watches intently—suddenly sees over the distant hills—puffs of smoke in answer to his own. He shouts happily:

EUREKA—THERE IT IS! ZAMORRA HAS ANSWERED!

The gypsies cheer—the little boy standing next to him asks:

BOY—WHO IS ZAMORRA—FATHER?

EUREKA—WE WERE FRIENDS SINCE WE WERE CHILDREN TOGETHER—MY SON—THEN WHEN WE BECAME BIG WE BOTH BECAME CHIEFS OF TWO DIFFERENT TR BES—AND WE PLANNED TO MAKE THIS COUNTRYSIDE OUR MEETING GROUND.

Eureka sees the distant smoke and gives orders to replenish the moss to show they have seen the answering signal—Eureka orders one of his men.

EUREKA—VAREKA—GO PREPARE MY CART AND MULES FOR I LEAVE TO PAY A VISIT TO MY OLD FRIEND—ZAMORRA—CHIEF OF THE KNIFE-MAKERS AND DONKEY-DEALERS.

Boy asks father:

BOY—CAN I COME TOO, FATHER?

EUREKA—YES—GO PREPARE YOURSELF IN YOUR BEST CLOTHES!

The boy runs away. CUT TO

SCENE 30. *EXT. ZAMORRA'S HILLTOP*

As Zamorra comes and himself sends up new puffs.

CUT TO

SCENE 31. *EUREKA'S HILLTOP*

As Eureka—himself sends up new puffs.

LAP TO

SCENE 32. *EXT. HILLSIDE—LONG SHOT*

Showing both hilltops with the smoke puffs—as the smoke-trails in the still air—are about to meet—in mid-air.

LAP TO

SCENE 33. *EXT. ZAMORRA'S CAMP—CL. SHOT*

As two hands clasp in meeting.

CUT TO

SCENE 34. *ZAMORRA'S CAMP*

MED.

As we see Zamorra and Eureka meet in brotherly embrace—Eureka's men and carts behind him—Zamorra's around him.

SCENE 35. *CL. UP*

Eureka's face on shoulder of Zamorra—sees Azuria—standing a little behind her husband.

SCENE 36. *CL. UP*

Azuria—as she stares at him and her eyes drop.

SCENE 37. *MED.*

As Eureka exclaims:

EUREKA—AZURIA!

Zamorra turns and brings Azuria before him.

ZAMORRA—TELL ME, EUREKA—ISN'T SHE AS BEAUTIFUL AS EVER?

EUREKA—MORE NOW THAN EVER—WHY, AZURIA, YOU SEEM TO HAVE GROWN YEARS YOUNGER.

As he surveys her admiringly.

ZAMORRA—STILL THE SAME FLATTERING EUREKA! EH?—LOOK, THIS IS ONE THAT YOU HAVEN'T SEEN.

As Zamorra brings his son Kara before him.

ZAMORRA—MY SON—KARA!

Eureka lifts the boy in his arms and pets him admiringly—then he brings his son before him.

EUREKA—AND THIS IS MY SON TANZI.

Both Zamorra and Azuria take the boy in their arms.

ZAMORRA—SO YOU MARRIED AFTER ALL—YOU DEVIL—WHY DID YOU NOT BRING YOUR WIFE WITH YOU?

At this a pained look comes on Eureka's face—as he says:

EUREKA—SHE DIED THREE YEARS AGO!

Zamorra and Azuria express sympathy—then Zamorra changes his attitude and says:

ZAMORRA—COME, DEAR FRIEND, YOU MUST REST—YOUR JOURNEY MUST HAVE BEEN LONG AND TIRESOME.

Affectionately both friends walk back in close conversation—Zamorra says:

ZAMORRA—THIS IS YOUR TENT, EUREKA.

Then turning to Azuria, says:

ZAMORRA—GO AZURIA—PREPARE SOME REFRESHMENTS FOR OUR FRIEND WHILE I SHOW HIM OUR CAMP.

Azuria leaves, taking the two boys with her—we follow.

SCENE 38. *EXT. CAMP*

Azuria meets Zora—Kara takes Tanzi and runs off, leaving Azuria and Zora alone—Azuria thrilled says:

AZURIA—HE'S HERE, ZORA!—HE'S HERE!

ZORA—IS HE STILL THE SAME HANDSOME DEVIL AS BEFORE?

AZURIA—HOW SHOULD I KNOW—I AM A MARRIED WOMAN NOW!

ZORA—BUT MARRIED WOMEN HAVE EYES!

AZURIA—DON'T BE NASTY, ZORA—GO PREPARE SOME OF OUR CHOICEST VINTAGES AND TAKE THEM TO HIM.

Azuria pushes Zora away and exits.

SCENES 39, 40, 41, 42. *EST. GYPSY CAMP*

A Group of Gypsy Boys.

The boys are playing at knife-throwing—at a bull's eye—on a tree trunk—it comes to Kara's turn—Kara throws into bull's eye—Boys Cheer—Kara hands knife to Tanzi.

KARA—YOU TRY IT NOW, TANZI!

Tanzi throws the knife—fails—the boys laugh and kid him, saying:

KARA—HE'S AS SWEET AS THE HONEY HIS FATHER TRADES IN.

Tanzi is enraged as he faces Kara.

TANZI—I SHALL TELL MY FATHER ABOUT THIS.

KARA—YOUR FATHER DARE NOT TOUCH ME—BECAUSE I AM ZAMORRA'S SON—THE GREATEST GYPSY CHIEF IN THE WORLD.

TANZI—MY FATHER IS NOT AFRAID OF YOUR FATHER—HE'LL LICK ANY MAN IN THE WORLD—INCLUDING YOUR FATHER!

At this—the boys are about to fight—when Azuria comes in—takes them saying:

AZURIA—KARA—I AM ASHAMED OF YOU—FIGHTING WITH YOUR GUEST! COME ON, YOU TWO—SHAKE HANDS.

Both boys refuse at first—but persuaded by Azuria—grudgingly shake hands—Kara runs away—Azuria leads Tanzi away to her tent.

SCENE 43. *INT. TENT ZAMORRA*

Azuria with Tanzi—showing great affection—cleans a slight wound.

AZURIA—YOU MUST NEVER FIGHT AGAIN WITH KARA—TANZI—I WANT YOU TO LOVE EACH OTHER LIKE BROTHERS.

TANZI—HE STARTED IT—etc.

SCENE 44. *INT. TENT OF EUREKA AT ZAMORRA'S CAMP*

Eureka at some task—enter Zora with food—Eureka sees her—rushes to her—places the food down and embraces her.

EUREKA—WHY, ZORA, MY LOVELY ONE—YOU HAVEN'T CHANGED A BIT THESE TEN YEARS.

Zora blushing:

ZORA—IT'S GOOD TO SEE YOU AGAIN, EUREKA—WE'VE BOTH MISSED YOU VERY MUCH!

EUREKA—BOTH?

ZORA—YES—ME AND OF COURSE AZURIA!

EUREKA—OH! I DIDN'T KNOW THAT.

ZORA—YOU SILLY MAN—WHAT DO YOU EVER KNOW?—IF IT HAD NOT BEEN FOR YOUR BLOCK-HEADEDNESS YOU WOULD HAVE BEEN MARRIED TO AZURIA YOURSELF NOW!

EUREKA—YOU MUSTN'T TALK LIKE THAT, ZORA—BESIDES—AZURIA NEVER LOVED ME—SHE'S ALWAYS LOVED ZAMORRA!

ZORA—FOOL! DO YOU NOT KNOW THAT SHE WAS FORCED INTO THIS MARRIAGE BY HER FATHER, WHO OWED A GREAT DEAL TO ZAMORRA'S FATHER?

EUREKA—DIDN'T ZAMORRA KNOW THIS?

ZORA—NO! I HOPE YOUR SON WILL NOT BE A FOOL LIKE YOU—BUT WILL KIDNAP AND TAKE THE WOMAN HE LOVES AGAINST ALL ODDS—THAT'S THE REAL GYPSY BLOOD.

At this moment Azuria comes with Tanzi—Zora knowingly goes away—Eureka and Azuria face each other—he sees the slight bandage round Tanzi's head and enquires—Azuria and boy approach him.

AZURIA—IT'S NOTHING, EUREKA—HE'S BEEN HAVING A FIGHT WITH MY SON.

EUREKA—HOW DARE YOU INSULT OUR HOSTS, TANZI?

TANZI—KARA SAID—THAT I AM THE SON OF A HONEY-TRADER—AND THAT HIS FATHER IS GREATER THAN YOU.

Both laugh.

EUREKA—COME ON, SON—THERE'S FOOD FOR YOU.

AZURIA—HE'S EATEN ALREADY—TWO GLASSES OF MILK, THREE EGGS.

EUREKA—YOU ARE ALWAYS SO THOUGHTFUL, AZURIA.

GO, SON. GO AND PLAY—BUT MIND YOU DON'T GET INTO ANY MORE FIGHTS!

Boy goes.

Both gaze at each other—silently.

AZURIA—WHAT ARE YOU THINKING ABOUT, EUREKA?

EUREKA—ABOUT THE WONDER OF LIFE—HERE YOU ARE, MY ONE-TIME CHILDHOOD PLAYMATE—HAPPILY MARRIED TO MY FRIEND AND ONE-TIME RIVAL FOR YOUR HAND—THE MOTHER OF A STURDY SON OF TEN—AND HERE I AM THE ONE-TIME HEART-BROKEN LOVER—A WIDOWER—ALSO WITH A STURDY SON OF EIGHT—AND WE FACE EACH OTHER AGAIN—OVER A CARPET OF MEMORIES—EACH WONDERING MANY THOUGHTS ABOUT THE OTHER.

AZURIA—I AM VERY HAPPY, EUREKA!

EUREKA—I AM GLAD—VERY GLAD THAT ZAMORRA WON YOU FROM ME—HE'S A BETTER MAN THAN I AM, AZURIA—AND HE HAS GIVEN YOU DEVOTION AND HAPPINESS—WHICH I COULD NEVER HAVE GIVEN YOU.

Azuria's eyes fill with tears—she is very grateful to Eureka for understanding and shows it by kissing his hand. At this moment Zamorra enters—sees wife and best friend together for a moment—is taken aback—but next instant he is himself again. Azuria and Eureka turn to greet him as he comes forward—remarks jokingly:

ZAMORRA—WHAT NOW—MY WIFE AND BEST FRIEND HATCHING SOME SINISTER PLOT?

All laugh—except Azuria, who smiles—as she goes up to her husband.

AZURIA—HE'S JUST BEEN TELLING ME HOW LUCKY I AM TO BE YOUR WIFE, ZAMORRA.

ZAMORRA—(jokingly)—AZURIA, BEWARE OF HIM—HE MAY YET STEAL YOU AWAY FROM ME! OLD AS HE IS NOW! EH, EUREKA?

As Zamorra comes and makes an affectionate gesture to his wife and friend:

ZAMORRA—JUST LIKE OLD TIMES—AZURIA—YOU BETWEEN US—AS CHILDREN WE FOUGHT OVER YOU—WE GAMBLED FOR YOUR LOVE—AND NOW—ONLY NOW THE POSITION IS SOMEWHAT CHANGED—BECAUSE WE CAN'T FIGHT OVER YOU ANY MORE—IT'S A PITY—FOR WE USED TO HAVE SUCH FUN!

Zamorra ends laughing—Azuria senses something sinister in his tone—Zamorra goes up to Eureka—puts both hands on his shoulder and exclaims:

ZAMORRA—HOW LONG DO YOU INTEND TO STAY WITH US, EUREKA?

EUREKA—OH, ABOUT TWO OR THREE DAYS—SEEING THAT WE HAVEN'T SEEN EACH OTHER FOR SO LONG.

ZAMORRA—WHY NOT SPEND A WEEK WITH US—EUREKA?—WE CAN TALK AND JOKE SO MUCH OVER OLD TIMES.

EUREKA—I'D LOVE TO STAY BUT YOU SEE WE MUST MOVE WEST IN A FEW DAYS—NEED MONEY AND WE HAVE MUCH HONEY TO SELL!

AZURIA—SURELY YOU CAN SPEND A DAY OR TWO EXTRA WITH US—EUREKA.

EUREKA—WELL—I WILL STAY FIVE DAYS THEN!

ZAMORRA—EVERY NIGHT MY TRIBE SHALL CELEBRATE WITH FEAST AND MUSIC IN YOUR HONOUR.

FADE OUT.

Such is a scenario, as it is given into the hands of the producer. But it does not remain for long in that form. Soon it will be divided into a number of sequences. Similar locations and settings are then grouped together, wherever they may come in the story, to save money and time when 'shooting' begins. Always by the director's side is a script clerk to keep a detailed description of the continuity in costumes and sets, to ensure that no character appears in a certain scene wearing two different suits or costumes!

The possibilities of error are endless, and they can be avoided only by technical knowledge and experience. For this reason we would repeat that free-lance scenario-writing, whether for companies or for the Safety First Association, is almost completely ruled out; the only way to begin, unless there are very exceptional circumstances, is to join a studio and learn the technique in the dust and sweat of daily production.

3. WRITING FOR THE RADIO

We headed this section as a whole "The Spoken Word." We might perhaps with more justice have reserved the title for this one article. On the stage the spoken word is no doubt the most important factor, but what would it be without gesture, facial expression, make-up, costumes, props, footlights, all the paraphernalia of the theatre? Does not the spoken word, on the stage, depend almost entirely on these things to achieve its effect? Try to imagine a play performed from start to finish in complete darkness. Could it be even understood, let alone enjoyed?

If this is true of the stage it must be even more true of the screen. We have seen how much of the scenario is taken up by 'direction.' What could be made of the dialogue without it?

And even the public lecturer. How much of his success does he owe to 'manner,' how much to 'matter'? The raised forefinger, the sweep of the arm, the turn of the head, the roving eye, the impact of personality—it is these that gives added force and meaning to ideas that might often be absorbed just as easily, if not more easily, from a book.

Writing for the radio, whether plays or talks, is then like writing for the blind and the dumb. *Everything* depends on the spoken word; there are no 'adjuncts.' Indeed the audience is not merely blind or dumb; it is also invisible. It has been said that the radio play or the radio talk has at one and the same time the largest and the smallest audience any man may command. It may be a tired old man sitting in his arm-chair after dinner; it may be a group of scientists 'standing by' for relaxation between two important experiments; it may be the remnants of a Spanish Government battalion listening in after a day's bloody argument with General Franco's Fascist militia; it may be a little girl who has had a receiving set given her for her birthday. But one error, one harsh note, one unpleasant trick of the voice and you may be talking to nobody at all, only the uncomplaining ether!

It is clear, therefore, that writing for the radio demands an entirely new technique, which even in the West has by no means been finally determined, and calls for special talents which the writer as such has not hitherto been required to exercise.

It is useless for example, since talks must be read, to prepare a talk, or a series of talks, unless you have first ascertained whether you have a 'radio voice.' Not everybody, of course, can be expected to have a 'golden voice' of the perfect announcer. But there are some voices which, though they sound well enough in ordinary conversation, simply 'will not do' over the mike —and yours may be one of them.

Secondly it must be realised that writing a talk is hardly, in itself, under the conditions now obtaining in India, an economic undertaking. Anyone who can write well enough to write a talk may be presumed to write well enough to write an article. But the writing of articles is far more lucrative. The fee for a talk lasting twenty minutes, running to about 3,000 words, varies roughly from twenty to thirty rupees. Three thousand words would fill three newspaper columns, which at the average rate of fifteen rupees a column would yield forty-five rupees. Then there is the time, expense and inconvenience involved in going to the studio, giving the talk and returning home. Unless, therefore, there are other considerations (publicity, thrill of broadcasting, personal interests, etc.) the free-lance journalist would be wiser to stick to articles. If one were able or permitted to speak 'extempore' or from notes the radio talk would be more worth while. But all station directors insist, except in special cases, that the written talk be handed in well in advance, partly for "vetting" and partly to ensure that it will not take one minute more or less than the allotted time.

READING ALOUD

The writing of talks does, however, provide excellent training in the art of simplification. It *forces* the writer to do what he always should but seldom does do before submitting a manuscript for publication—read it to himself *aloud.* It is my belief that if everyone who essayed to write for the newspapers were forced to read his work aloud more than half the errors of style and idiom discussed in Section 14 would never be seen. The experienced teacher confronted with a long, involved, loose or thwarted construction knows all he has to do is to ask the offending student to read it aloud. As a rule nothing more is required. The sentence collapses like a pricked balloon.

This is as true of words as it is of constructions. Readers of this book will find also in Section 14, a discussion of which words made for simplicity, which for pomposity. There is one quotation from Fowler's *Modern English Usage*, which is worth while repeating in this context:

"The better the writer, the shorter his words, would be a statement needing many exceptions for individual persons and particular subjects; but for all that it would, and especially about English writers, be broadly true. Those who run to long words are mainly unskilled and tasteless; they confuse pomposity with dignity, flaccidity with ease, and bulk with force."

If you have already made an attempt to write take one of your efforts, read it aloud, and then ask yourself, "Do I *really* talk like that?"

For examples of what an informative radio talk should be—simple, clear, chatty but not undignified, terse but not dry, restrained but not without feeling—there is nothing better than Commander Stephen King-Hall's talks for children or Wickham Steed's "International Talks." From such as these one may see that it is possible to discuss and expound even abstruse and abstract ideas in a popular and practical way.

A SPECIALISED TECHNIQUE

As for the radio play, the prospective author must get one thing straight in his mind: plays originally written for the stage are absolutely useless for the microphone. Here there can be no stage directions which do not appear in the form of a dialogue. *Everything is spoken* or suggested through the instrumentality of sound effects produced by mechanical devices. A radio play must be conceived in terms of sound; it is like a talkie shorn of its pictorial visual effects, or rather a talkie with all the required effects secured through the medium of the sound.

If, for example, a play on Asoka, the great Hindu king, is to be broadcast, the situation being the reaction produced in his mind by the horrors of war and his renunciation and consequent embracing of Buddhism, the author must ask himself such questions as these: Does the dialogue suggest the groans of the wounded and the death-rattle in the throats of the departing heroes? Do the words convey the physical revulsion and the resultant mental reaction in Asoka as he stands or moves about the battlefield, now stepping in a pool of blood, now tripping over a corpse, now breathing a word of hope into the ears of a dying man, now standing motionless, stricken by the spectacle of devastation and misery? Asoka's misery must be suggested, not by gesture, by attitude, by facial expression, by significant silences, but by the words used by him or by his Minister of War or his attendant.

THE TIME FACTOR

There is also the time factor. The radio play is usually much shorter than the stage play, for the simple reason that it is so much more difficult to hold the attention with the spoken word alone. Within the span of a short half-hour, or at most one hour, if it is a biographical—historical play like "Asoka," the whole man, his personality, his agony, the sudden snapping of his old moorings, his sudden spiritual illumination—all these must be brought out by words. The words must even suggest the uplifted face registering a new-found spiritual ecstasy.

The key to success in radio writing is obviously the choice of the word that arrests the listener's attention, holds it and keeps his fingers away from the switch of the receiving set. And if it is a historical subject atmosphere and background must be carried over the ether with the words.

The opening lines of a little play, "The Parrot," by Mr. Harindranath Chattopadhyaua, provide an object-lesson in what radio playwriting should be. The play is designed to suggest that it is the woman in the play who is the real parrot, caged by an unhappy marriage bond, the husband being a tipsy lout. The woman is talking to a parrot in a cage in the doorway of a hut.

"Poor caged bird! And he bought you for a rupee—one rupee—and for that stupid little round coin of silver you have lost your freedom—you have lost the sky and the meaning of your wings—you have lost the stars and the clean blue waters of flowing streams and the glowing fruit-trees! . . . 'Poor Bird! What? What? Am I you? Poor caged bird!'"

One more illustration could be taken from a little stage play, "Heart Flames," by Mr. T. L. A. Acharya, a play about a rickshaw coolie who has just come home after the day's agonising toil. He is resting on and between the arms of the rickshaw, as though he were reluctant to leave them, as though in fact his arms are the rickshaw's. His blind wife, who has heard him come in, stumbles towards him and squats down by his side. Suddenly she asks him whether he looks at the stars every night. She herself is denied sight, she has only a vague impression of what stars may be like—the question is charged with significance. The answer is no less effective. "Stars! Stars! I think they are the countless heaps of prayers that man has sent up to God, which shoot up to Heaven and, not finding Him there, come down half-way and, being tired, have just stayed there, blinking monuments of man's utter imbecility."

A whole atmosphere is projected before the mind's eye of the listener-in—the blind wife, the transport horse with all the appearance of a man and a world which is callous to the voice of the oppressed human heart.

CONCENTRATION

In a word, concentration is the heart of radio writing. There must be no rambling, no platform discursiveness, no prolixity. The style must be simple and devoid of the literary flourishes or embellishments that the stage writer or novelist may indulge in. Look at this two-line poem, "Colour," by Countee Cullen, the young American negro poet.

"*Yet I do marvel at this curious thing.*
To make a poet black and bid him sing."

Whole books written about the sufferings of the oppressed negroes in America are nothing before these two simple lines of poetry. It reveals a heart still warm and affectionate, still able to sing, in spite of a thousand bleeding wounds. Negro-white relations packed into two lines!

INDIA'S RADIO NEEDS

The technical problems and difficulties of exploiting an entirely new medium are complicated still further in India by the diversity of population and languages.

With regard to population the supreme considerations are that more than ninety per cent. of the *potential* radio reception is in the countryside and that the great majority of peasants are illiterate, uneducated and economically backward.

The needs of rural India are almost entirely different from those of the urban population. It is useless to flood the village with heavy and "intellectual" programmes. Whatever is designed for the village must be simple, direct, smacking of the soil. The radio must take a hand in education for better peasanthood.

THE FUTURE OF RADIO

This necessitates a special department at the radio centre, study and research, an army of specialised workers thinking out new ways and means. If this is not done, the radio can have but a poor future in the country. The radio stands or falls in the measure it is able to cater for the needs of the peasant.

Here the radio author has a great opportunity of national service. If he can do for the Indian peasant what the radio in America is doing for the American farmer the future of radio in this country is assured.

In America the radio is the guide, philosopher and friend of the American agriculturist, his *New York Times* and his economic Bible. So must it be in India.

There is one more service that radio can render to this country. It is not the building-up of an indigenous radio industry. That will come of itself if the radio justifies its existence as a servant of the nation. There is another, greater and more difficult problem to be tackled—the problem of Language. The radio may do that which we looked forward to in discussing the future of the stage—forge a *lingua franca* for this sub-continent.

There is already at least one station director who is striving to work out a simple and straightforward common auxiliary language indigenous to India. There will, of course, be other forces at work. But the radio, because of its cheapness, its ease of operation, and its universality, can do more in this direction than all other factors put together.

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THE SHORT STORY

HOW TO WRITE AND MARKET IT

By Bruce Pattison, M.A., Ph.D.

For the young writer scarcely any kind of work is more profitable than the short story. There are so many generally useful literary devices to be learned from attempting it, it is so much in demand, and it is so excellent a bridge between journalism and literature, should the writer wish to cross from one to the other later, that a serious study of its art cannot fail to equip the writer with many of the assets a professional master of the pen cannot do without. Its full influence on the scope and power of one who has practised it can only be realised gradually; but its immediate utility is that a by no means overstocked market awaits it. Modern journalism favours no kind of imaginative writing more. Novel-reading is now an almost universal pastime; people who read nothing else relax with a novel during their leisure hours. The taste that has been so fostered has had to be satisfied in other forms of reading-matter; and almost all periodicals have been forced to supplement their other attractions with fiction. There are innumerable magazines devoted to fiction exclusively, and even the daily press, whose function is to report the actual world, has in recent years admitted to its pages the world of imagination as well.

SERIALS

The long novel cut up into serial parts has its place in both types of periodical: from the publisher's point of view it has at least the merit of making people buy several numbers of the paper in succession. But it is admittedly a makeshift arrangement. It caters for people who do not feel justified in spending 7/6 on the book and who are too impatient to join the waiting-list at the local lending-library. Actually most people prefer, if they can manage it, to have the whole book and divide their reading of it as they please; and to counteract this preference there has grown up a special art of serial-writing, which consists of finishing each instalment with an exciting state of suspense that has to be resolved in the next number of the paper. This is in effect an admission that cutting an ordinary novel up into parts is unsatisfactory, and that the inducement to buy the next part is insufficient unless some quite extraordinary knot is left to be untied each time. As we become more and more used to the ways of serial-writers even the imminent burning of the fair heroine by the villain in the empty shack fails to entice the money out of our pockets, for we know his machinations are sure to be foiled.

All of which shows clearly that the complete story is more at home in the periodical than the serialised novel, which in fact, when it does not depend on the crude appeals to curiosity just mentioned, usually has a well-known name behind it to make it sell. The weekly and monthly magazines with the widest appeal are noted for their complete stories as much as for their serials. Newspapers are even more obviously adapted for complete stories. Since the life of a newspaper is but a day, a short snatch of fiction, easily digested and occupying little time to read, is the natural relaxation at the end of the day, after grappling with the not very cheer-

SIR ARTHUR CONAN DOYLE

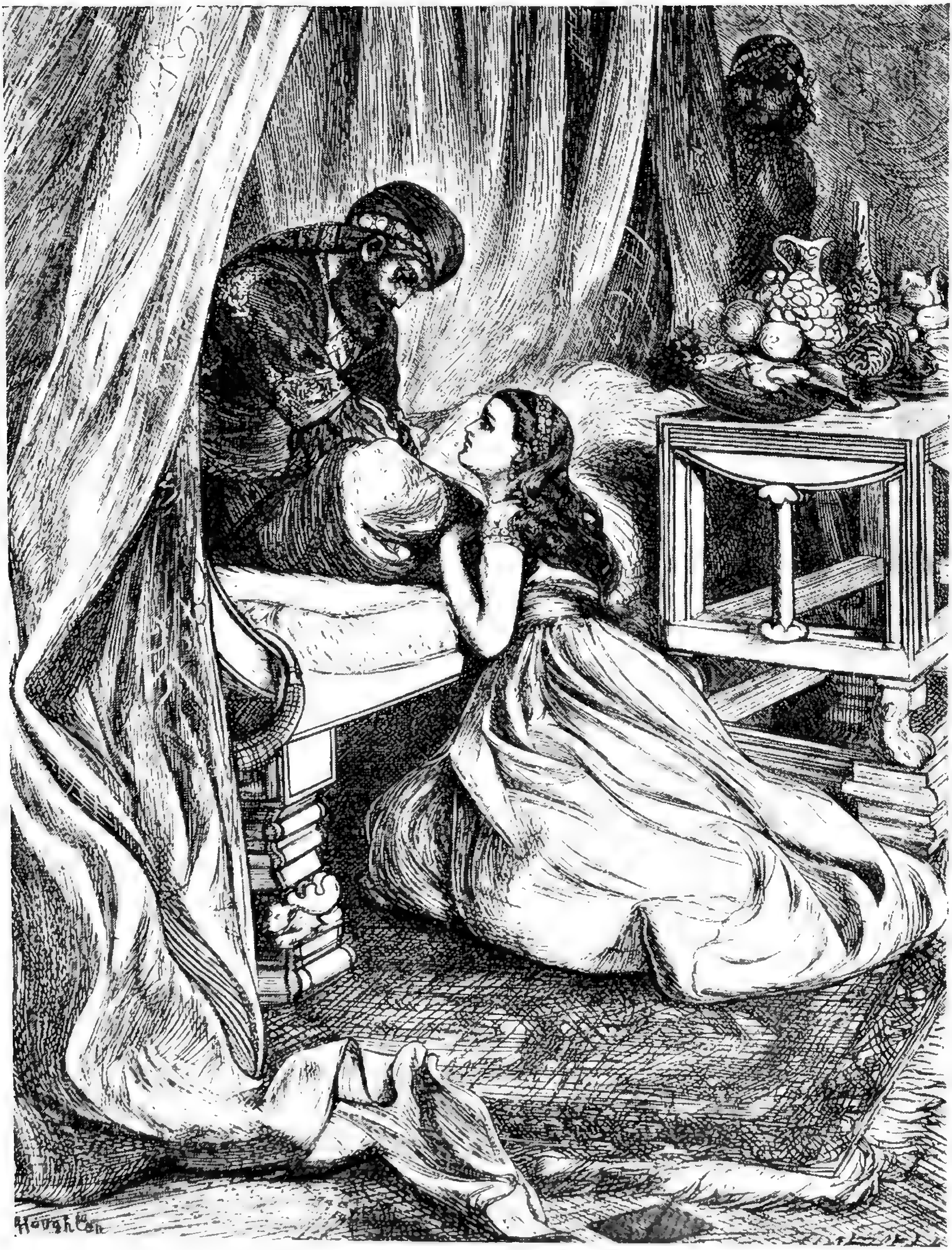
ing reports of everyday life in the rest of the paper. Only old-fashioned papers now refuse to print fiction. The evening press generally makes a feature of its short stories. The journal of the intelligentsia in England, *The Manchester Guardian*, is well known for the story on its back page, which is usually of quite a high standard. It must not be forgotten, too, that the broadcasting programmes offer great opportunity for stories taking about twenty minutes to read.

The demand is great; and, what is even more encouraging, there is considerable variety in the reading public. All levels of taste and education are represented, and the writer can quickly find his own sphere. If he has any originality at all and will take the trouble to master the technique of the short story, a journalist should be able to gather both money and reputation that will stand him in good stead when he wishes to proceed to more ambitious work. Nearly all this work is in the hands of free-lances, since the staffs of periodicals are too busy with other things to cope with such a huge field. Many famous novelists—Conan Doyle and Arnold Bennett, for instance—began in the magazines as free-lances, and thus laid the foundations of their popularity while learning dexterity that came in useful later.

THE WRITERS OF SHORT STORIES

This increased demand has directed English thought to an art form in which it was formerly somewhat deficient. English is poor in good short stories as compared with French or Russian. We have no writer corresponding to De Maupassant. When writers of genius have turned to it in the past it has often been only too apparent that they regarded it as a practice ground for more elaborate composition. To-day, however, there are many first-rate short stories in English, and the reputation of such writers as D. H. Lawrence and

ARNOLD BENNETT

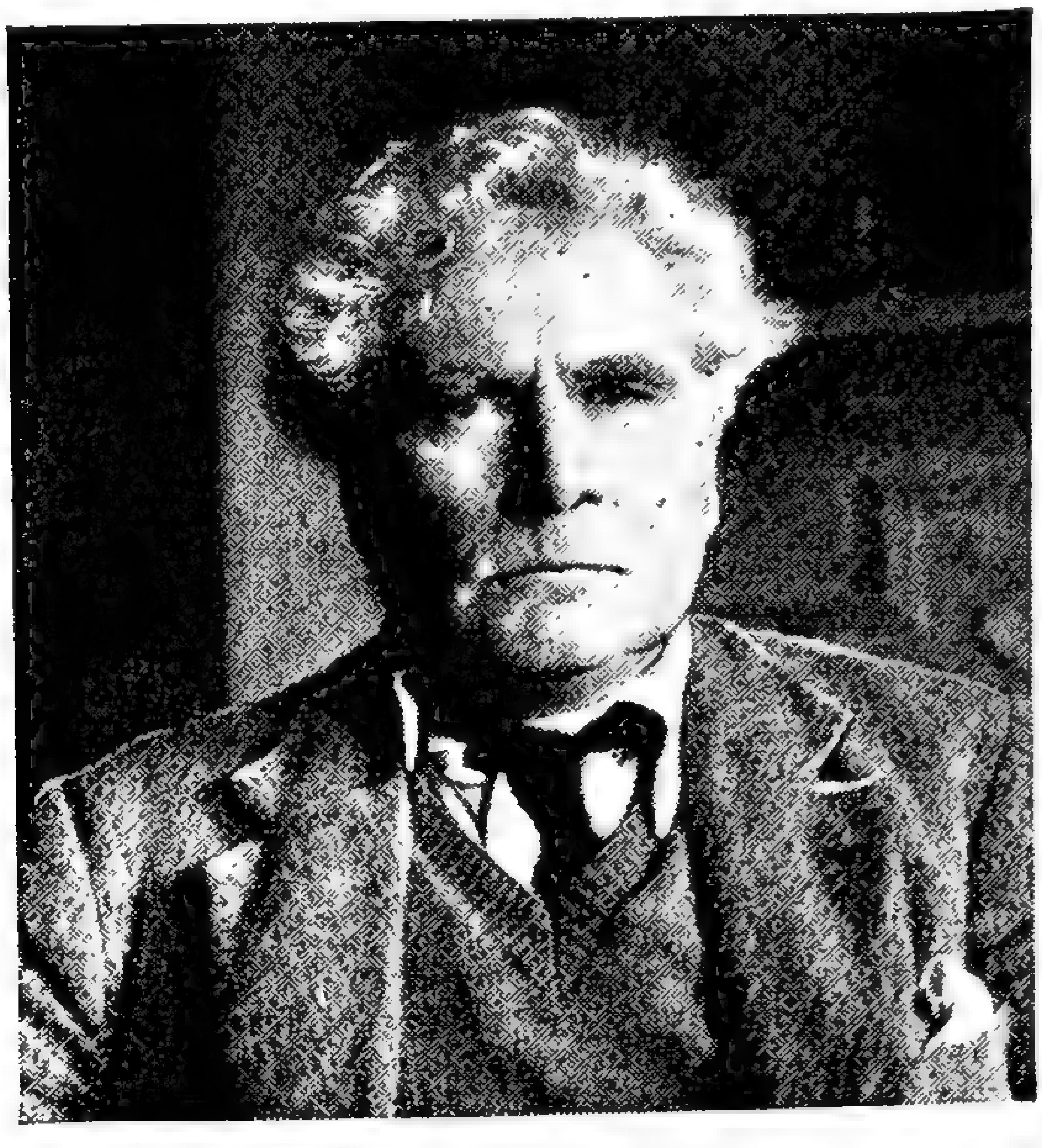


AN EARLY SERIAL STORY

The Arabian Nights' Entertainments *or* The Thousand and One Nights *is a famous collection of the oriental stories that are supposed to be told by the beautiful Scheherazade. She was the daughter of the vizir of King Shahriyar who escaped death at the hands of her jealous husband by telling him stories that lasted all night and stopped short at an interesting point, thus postponing the continuation of them until the next night. This picture is from an old edition of the English translation.*

DE MAUPASSANT

T. F. Powys depends almost as much on their short stories as on their complete novels, while A. E. Coppard's fame is distinctly that of a short story writer and he has attempted little else. The general standard of technical proficiency in the magazines does not suggest that of a neglected art. Whatever crudity of outlook and style they present, they almost always are cleverly put together to catch the reader's attention. In more literary circles the experience of the French and Russian masters has been naturalised into English. The young practitioner is therefore fortunate in having plenty of models to study. At the same time the art is still fresh enough to offer great scope for originality. The novel, as understood by the nineteenth century, is in much greater danger of being exhausted than its humbler relation the short story.



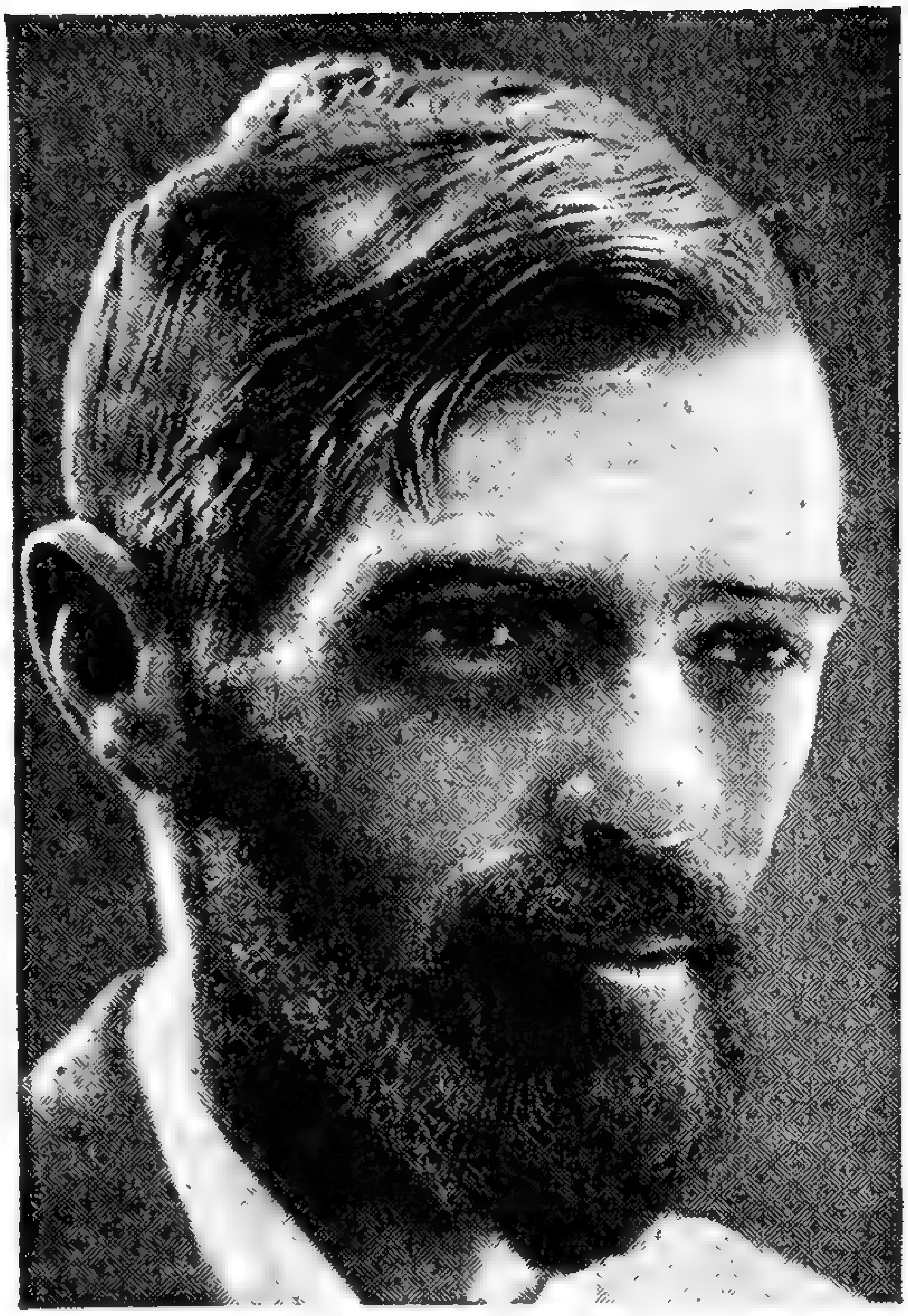
T. F. POWYS

WHAT IS A SHORT STORY?

Because it is still a fresh and unexhausted art one cannot give a concise or satisfying definition of what a short story is. It would be true to say that it is anything you care to make it. It is an expression of the author's personality. Unconsciously he has acquired a certain way of looking at life, a certain attitude to people and experience; and this is what he is trying to communicate. He is out to create something that looks like a section of life, that *is* life filtered through his own personality. The choice of subjects and the method of treatment is individual and cannot be learned. What can be learned is the technical tricks by which many authors have actually been able to transmit their personalities interestingly and forcefully. Many of their devices may be useful for other purposes, and many may be varied and combined or may suggest other devices suitable for particular purposes. In any case the writer must make his own selection of them, and in this he is governed by the story he happens to be writing. It is like learning tennis. Which strokes are best at different points of an actual game the player's own judgment must decide; but it is certainly an advantage to have watched an expert player carefully and tried out some of his neater strokes oneself. The best way of learning how to write a short story is to try to write one. Equally useful is to get hold of a collection of short stories and read a few, asking oneself all the time, What is the writer trying to do in this story, and how is he doing it? There are many suitable collections that can be recommended to the student. Those of Mr. E. J. O'Brien[1] are good representative selections of contemporary work; but there are others.

HOW TO READ SHORT STORIES

Naturally no story that comes the reader's way is beneath study: often as much can be learnt from a bad specimen as from a good one. The important thing is the point of view with which they are read. The ordinary layman's desultory interest is certainly not the correct viewpoint for the would-be author. He must not be carried away by the cleverness of the man he is studying. He must preserve a detached and critical air, concentrating on technical points: that is to say, taking the subject for granted, how is this made to attract the reader's interest, or else how does this fail to satisfy the reader? If he does this habitually, all is grist to his mill. He can then start practising on his own account; but he will be wise to put out of mind all he has read when he begins to write. If he has thought clearly about what he has read, the results will be safe in his subconscious mind, ready to emerge of their own accord when the need arises, just as tennis strokes, once learned, are fitted into play without conscious effort. Even learners need not necessarily be copyists; they can make what they have learned their own. And there is no other way of becoming a writer than by this two-fold discipline of watching other people at work and practising oneself. Certainly the present article is far from pretending to be a substitute for the practitioner's own efforts. It aims merely at giving advice on matters that are bound to require consideration in any story, and at directing the student's attention to the essential points for which to look, both when he is analysing the work of others and when he is setting out on his own road. It will have served its purpose if it makes the student realise the existence of a few problems and encourages in him the right temper to approach their solution for his specific case.



D. H. LAWRENCE

THE PLOT AND HOW TO FIND IT

The cardinal difficulty of which all inexpert writers complain is that they don't know what to write about. If only I could think of a plot, they say! Most of us are vain enough to believe that we can cover the ground if we only know where we are going; but to make any progress where there are no landmarks to guide us—that's a matter for genius alone! Actually what seems the major problem is a minor one. To find a plot is simple compared with handling it interestingly and convincingly. That does require a thousand and one qualities at once, while finding it is within the reach of everybody; and almost any plot well treated will hold an audience. The virtue of the pudding depends on the cooking, not on the recipe. Everybody, even the person of most restricted experience, has at hand dozens of possible plots, without the need for really inventing at all. Truth may or may not be stranger than fiction, but it certainly is richer in material, and the daily life of each one of us is full of events that only need development to be the stuff of literature. True, writers are all the better for a vivid imagination; but the novice is often given to exaggerating the benefits of what he feels lacking in himself. A vast proportion of literature is simply drawn from ordinary life, and it is by no means written by people with especially exciting lives.

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[1] *Modern English Short Stories; New English Short Stories,* etc. Jonathan Cape. 2*s*. each.

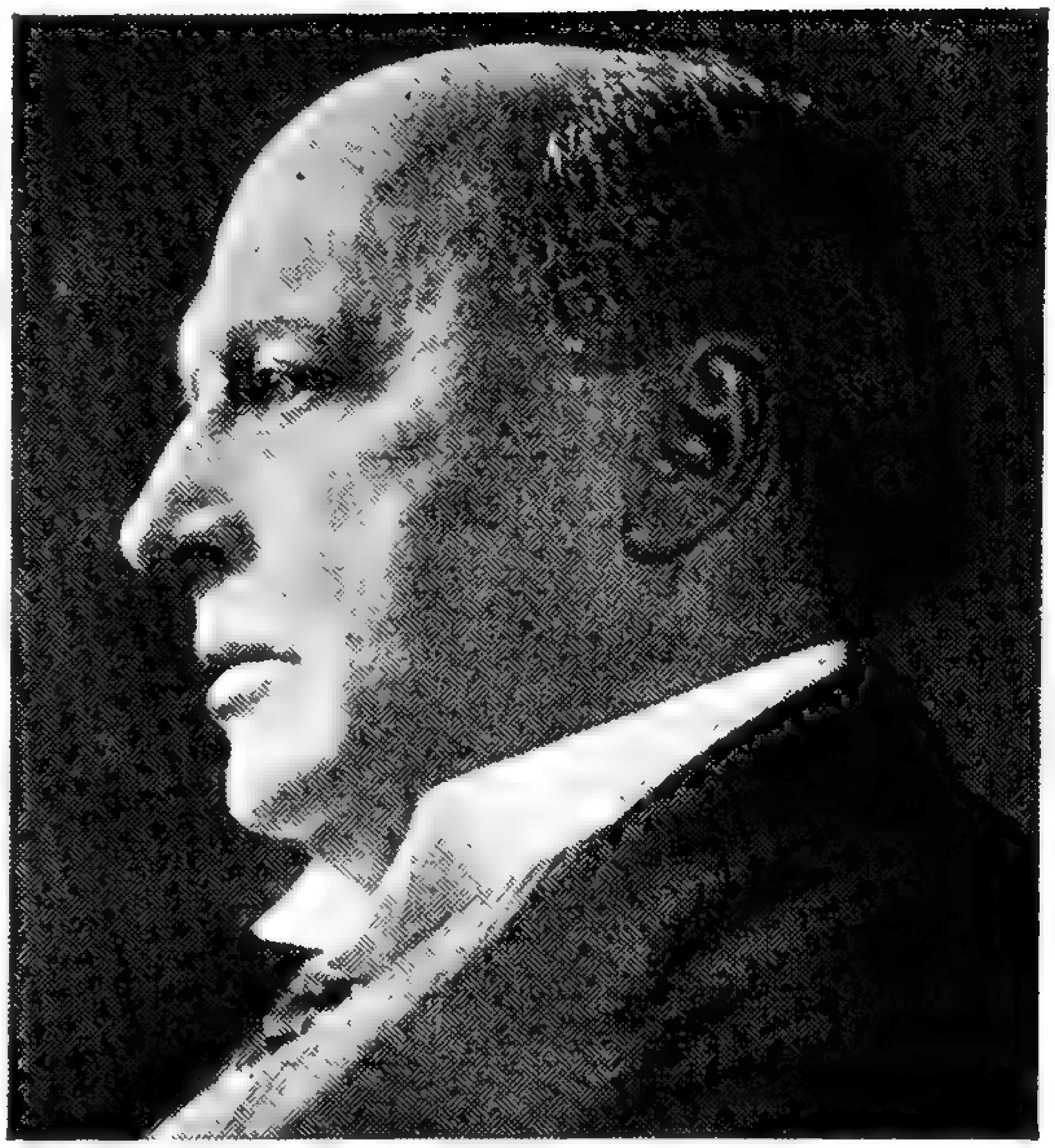
Men of action and adventure seldom rank high in the literary world; the successful authors are men of very commonplace outward circumstances. The happenings of an ordinary day, the conversation of friends, the columns of the newspaper, these are the raw material, if observed with a purpose. To find plots it is only necessary to want to find them. It is not the things themselves but the way one looks at them that makes them into suitable material for fiction. The indispensable asset is to acquire the habit of mind that seizes on anything that has attracted our attention, to ask why it has stood out from its surroundings, and to see whether it can be arranged in such a way as to entertain other people. That is the way new jokes are born; they are not created by men with more amusing lives than most people. Cultivate the habit of looking out for anything odd and you cannot fail to find it. No doubt when something has struck your attention it will occur to you that it might have been even more outstanding had something else not happened to tone it down. When you come to use what you have seen for a story you can remove the imperfections of actuality: art is manipulation rather than invention, and it reserves the right of improving on nature. Instead of waiting for nature to put a ready-made story into your hand, inspect more closely what she really has to offer you, and you will not be lacking in suggestions for stories. Any newspaper any day will provide abundance of curiosities: the difficulty will be not to persuade your reader you have found something out of the ordinary but to persuade him it could possibly happen. You may be sure anything that has interested a large number of people in real life will interest them in fiction, if properly treated. For that is the real test. You are tempted to look for an incident that is obviously uncommon; but that is unnecessary. The treatment makes all the difference. Once begin scrutinising everything you come across and asking yourself how it might be used, and you will find perfectly ordinary events have possibilities too. The embarrassment is in having too many possibilities rather than too few; the way to turn them into actual stories is to test all experience as it comes with a conscious quest for story material. It is the sort of quest that rewards everybody who sets out on it and disappoints only those who wait for stories instead of looking for them.

THE LENGTH

Half the difficulty in recognising possibilities is due to expecting too much. The very word "plot" is probably misleading and suggests something much more elaborate than the short story can require. The length of a novel makes variety and relief essential in it, and it is generally compounded of several related actions woven together. It may cover a considerable portion of the lives of a large number of characters. Obviously a work of such length must be planned on a scale that would be out of all proportion for the short story, and because both are fiction there is no need to carry over into the slighter form the concepts adapted to the more elaborate. Rigorous compression should be the aim of the short story. All the incident in it must be centred upon one situation, and it is well to begin by deciding what this situation is to be.

THE CLIMAX

It must be a moment of dramatic tension, a climax for which the rest of the story prepares; for this climax is the justification for the story's existence. Any piquant situation will do for a climax to a story, and observation will no doubt supply many. They should be visualised as much in detail as possible, and alterations considered to make them more effective. Perhaps a general idea may come first and have to be worked into a form that provides a dramatic situation. However the climax is arrived at, it *is* the story, and all else necessary will be contained in it in embryo. The nature of the impact it has to make on the reader's mind decides how it has to be prepared, how the introductory matter must be shaped; and only what is absolutely necessary for the complete effect of the climax can be admitted to so concise a form of art. Once the central situation has been found, imagination begins its work. Where the idea came from is no longer of any interest; the only thing that matters is to build up as effective a situation as possible. The successful writer keeps his eyes and ears open for possible situations, and then forgets where he found them. He improves them by art and neglects the cramping circumstances of life.



HENRY JAMES

The brother of William James, the distinguished American philosopher. He became a naturalised British subject in 1915 *and is famous for his subtle analysis of feeling and emotion.*

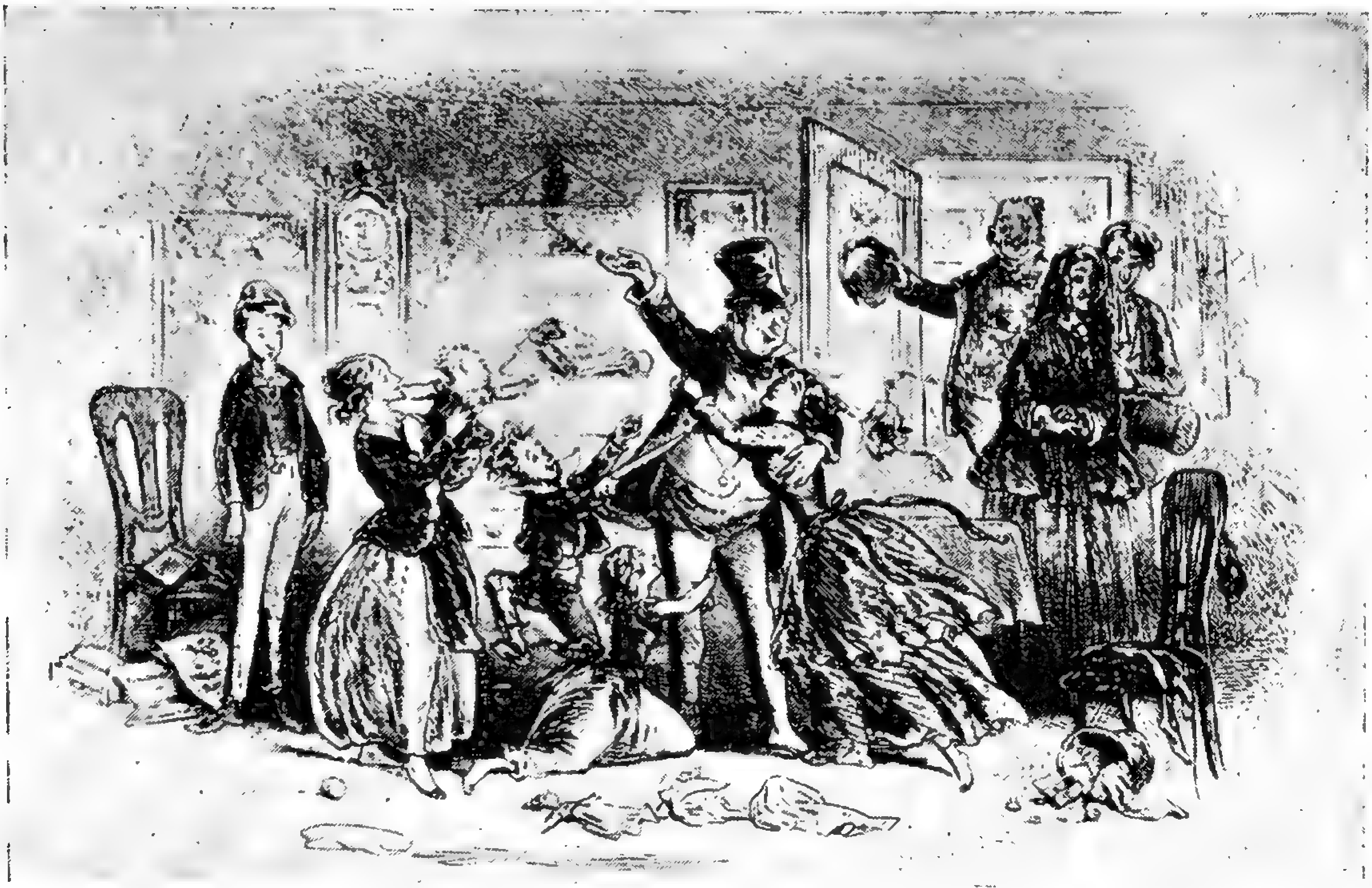
Henry James, the subtle American novelist, has exposed his own practice very frankly in one of his prefaces, and it is a good example to follow. He acquired the constant habit of lying in wait for interesting suggestions in the talk of his friends or in his everyday encounters. Once he had seized on something of interest to him, as revealing some aspect of human nature, he would try to concentrate on the thing itself until he had forgotten all the surrounding circumstances—how he had learned of it, the people who were concerned in it, etc. Gradually it would come to life in a new form. It would gather round it associations with other aspects of the author's experience, revealing human nature more profoundly; and all this he would try to communicate to his readers. Something similar every writer should attempt. He has found a situation. His next task is to enhance its effect to the maximum degree. That is the climax to which he is leading his reader, and the rest of the story is a free invention of details that prepare the reader to respond in the desired way and leave him at the end in the desired frame of mind.

CHARACTERISATION

Once the focal point of the story has been visualised, then the rest of the story falls into its proper place; but immediately, in the very act of visualising the climax, the important element of characterisation becomes pressing. The whole story must be seen in human terms, and nothing demands nicer discrimination than the choice and portrayal of characters. The whole of the events must seem to evolve naturally from the persons concerned. The reader must be persuaded that, the characters being what they are, no other developments are possible than those given by the author. The puppets are no doubt really moved by the writer's strings, but they must appear to have a life and will of their own. This is a matter that can be practised and will not come without experience, however great the innate genius of the writer. Character can only be viewed in relation to situation. Having decided what persons would be most likely to be in the position with which the story deals, the next step is to get to know them as a captain gets to know his team or the producer of a repertory company his actors. For the time being it is wise to treat them as though they were alive. Very experienced authors sometimes fail by becoming too interested in their puppets and letting them run away with the plot: Dickens is a frequent offender in this

A. E. COPPARD

H. E. BATES



MR. MICAWBER'S TRIUMPH
A scene from David Copperfield *showing the character as his illustrator has immortalised him for us.*

respect. But immature writers more often suffer from inability to bring their creations to life at all. Once the cast has been chosen, this stiffness of inexperience can be corrected by a special effort to see the characters as living beings, not only in relation to the story but, for the time, as they would behave in normal circumstances. No details are valueless in this process, though actually few will be used in the final story. It is only by knowing the characters intimately that they can ever be brought to act naturally.

THE USE OF REAL PEOPLE

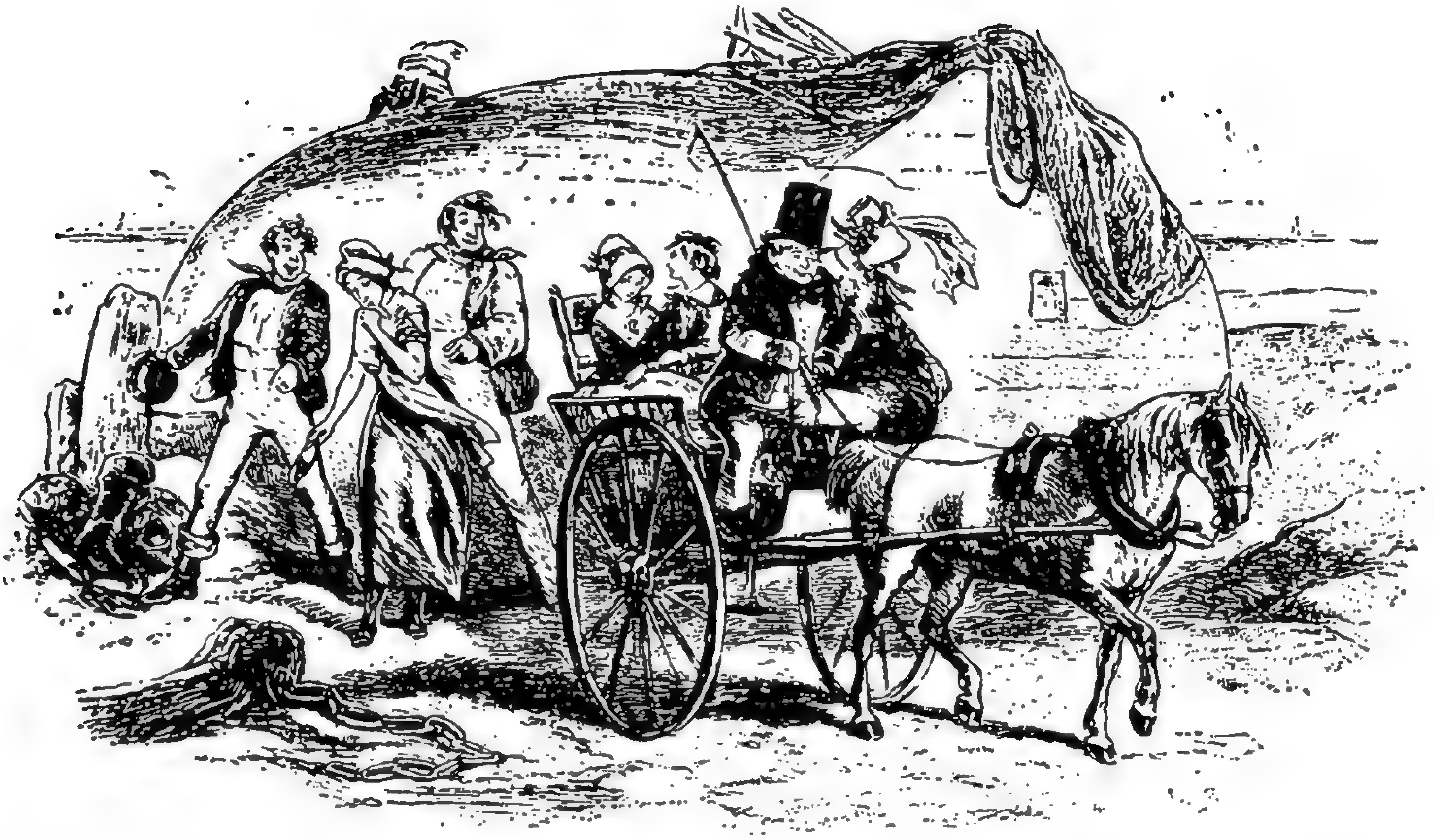
Of course, living people that the author has met will inevitably come to mind during this creative process, and there is no reason why they should not be pressed into service. Dickens did not scruple to caricature his own father and mother in Mr. Micawber and Mrs. Gummidge. It is not wise, however, to be too satisfied with actual people. Even when they seem at first sight to be ideally suited to the rôles that have to be filled, which they rarely will be, slight changes will often on reflection prove an enhancement of their effective action in the drama. Generally speaking, direct photography is a poorer method of securing effects than judicious blending of variously garnered ingredients, and in portraying characters the union of traits from different human beings is frequently more powerful than borrowing from nature. A good reason for this is that in fiction all the actions of a character must be consistent to give a unified and therefore more intense impression. In real life only we ourselves are consistent, and even we do not seem so to others. In any case, it seldom happens that a number of people are in a situation that brings out the essential features of all their characters at once, as must happen in the restricted and intense world of the short story. A real person, therefore, will more often provide traits from which the imagination can start than a complete model to copy.

RELATIONSHIP OF CHARACTER AND PLOT

However the character is born the author must get to know him thoroughly, unless, of course, he has a mere walking-on part, when he can be a type, easily recognisable and sufficiently indicated in a passing phrase that evokes the reader's knowledge of the type. He should be glimpsed most clearly in relation to the climax of the story, but his previous existence and present circumstances will naturally tempt the curiosity and cannot fail to ease the assignment to him of a reasonable function in the story as a whole. Indeed the detailed visualisation of characters is a valuable exercise in itself. New situations in the lives of these mentally-created men and women sometimes emerge with sufficient clarity to lay trains of thought for fresh stories. It cannot be too strongly emphasised that there is an integral relationship between situation and character and that it is impossible to bring one to life without the other. Starting at either end, one reaches the same conclusion: the central situation evolves from the fully visualised characters, and the characters themselves find their full expression in a situation of dramatic interest.

THE PROGRESS OF THE STORY: SUSPENSE

As the characters assume more definite shape a more detailed sketch of the progress of the story can be attempted. The climax that is being prepared determines the events that are to be included, but it remains to arrange them in the best order and to select a starting-point and an ending, both very important parts of the whole. Needless to say the climax must be reached as soon as conveniently possible, for no reader likes to feel that he is being deliberately put off. This does not necessarily mean cutting the preliminaries as short as possible. Sometimes the reader must be kept in suspense until the climax releases emotions that have been increasingly excited. A detective story is a simple example. Here the climax is the revelation of how the mysterious happenings in the main part of the story can be explained. The reader must have no suspicion of the truth until the moment for discovery has come. The whole art of such a story is to choose a series of events that, without dispelling the mystery, yet produce an expectation of an ultimate solution, to draw the reader on from one event to the next, each adding new problems and difficulties, until the climax succeeds suddenly on an ever-quickening crescendo of bewilderment. All stories do not fall into position so easily, yet the general problem is essentially similar. Without appearing to frustrate the reader, the climax must be kept as a surprise, and the events leading up to it must be carefully planned to accentuate expectation at every step. It is wise to outline these events most thoughtfully, measuring their number and nature by the kind of climax desired. Each story must be judged separately and no general rules can be given, except that whatever story is tackled the details should be worked out on paper first. A few notes are a valuable framework once the writing begins. They have the further advantage of clarifying one's ideas better than constructing the whole thing in the head. There have been authors who have composed almost entire novels before they touched paper with pen; but



A SCENE FROM DAVID COPPERFIELD

Here we see Barkis and Clara Peggotty with David and Emily, driving away from Peggotty's cottage. Mrs. Gummidge, David's old nurse, a poor lone widow, is shedding tears at their departure. She is represented as a miserable, sentimental kind of person.

they are rare, and even they only attained such a stage after long practice. Less expert writers cannot afford to neglect any method of subjecting their processes to constant self-criticism. Looseness and vagueness are the most formidable giants the writer has to overthrow. Preliminary reconnoitres harden the attacker in his fight against them.

THE STARTING POINT

The starting point is always the chief difficulty in this rough sketch and in the actual writing itself when that is under way. A bad start will cause many potential readers to put the story down, and even persevering ones only recover from a bad start if the writer makes extraordinary efforts later on. The interest must be forcibly seized from the outset, and a striking first paragraph will sustain the reader through some necessary but less exciting matter later. Generally speaking, the logical beginning is unsuitable for the story in its final form, that is to say, what actually occurred first in the sequence of incidents will rarely provide sufficient inducement to spend time in reading on to the climax, unless it is artificially boosted with some such formula as "The unusual events I am going to describe, incredible as they will appear, all began in a very trivial way." Readers have grown wary of this promise, anyhow, and are not in the least convinced by it. It is better to seize their attention forcibly. The old recipe for an epic holds good for short stories too—begin in the middle of things; choose an arresting feature from the introductory matter or from the events themselves and work back to the logical beginning afterwards when the reader has some incentive to take it in. Since fiction depends so much on the characters concerned, we must often know at least the main one before we can feel the full force of the incidents. The older novelists got over this difficulty very ingenuously by describing each character in detail as he entered; but this is unnatural as well as dull, for in real life we rarely get to know a person quickly—our knowledge of him grows imperceptibly as we meet him from time to time. We have not time to do this in a short story. We must know his essential features quickly, and the choice of leading features and their expression in a few deft phrases is a great secret of success. Having visualised the character fully, we must reduce our impression of him to a few well-placed words that bring to mind much not specifically mentioned—just as a caricaturist recalls a face with a pencil-line or two. Such acquaintance we must make early in the story, but a formal description is not the way to begin. Nor is a description of the setting, unless that plays a decisive part in the story as a whole.

DESCRIPTIVE PASSAGES

Here again the older novelists had crude technique. Set landscapes of many pages were expected and inculcated the habit of skipping. Scott has lost many readers by his opening chapters. Readers are held by the human part of the story and the action, and any other ingredients that they must have will have to be slipped in unobtrusively. To whet appetite a vivid incident or a piece of intriguing conversation is the best way of beginning (curiosity is always piqued by overhearing other people's conversations). This sort of opening should never be forced, and it should never anticipate anything that has to be kept till later. But there is always some point that will make a good attack if it is searched for among the material to be used (it should not be added as an afterthought, of course). Once the attention is caught it is surprising how patient readers will be at being taken back to the logical beginning. All these rules, it may be as well to add, can be broken by experts. A brilliant style can make set descriptions as interesting as vivid incident. But writers should not assume that their style is brilliant enough to dispense with other aids to success. This article is not intended for the genius, and even he succeeds in spite of breaking the rules, not because of it. A writer with a poor style often produces very readable work by clever manipulation of material—Edgar Wallace is an example that will at once come to mind. These pieces of advice refer to structure only, and aim at helping the writer who is willing to take a humble view of his powers and set about using them with the maximum effect on a reader already jaded by efforts to impress him.

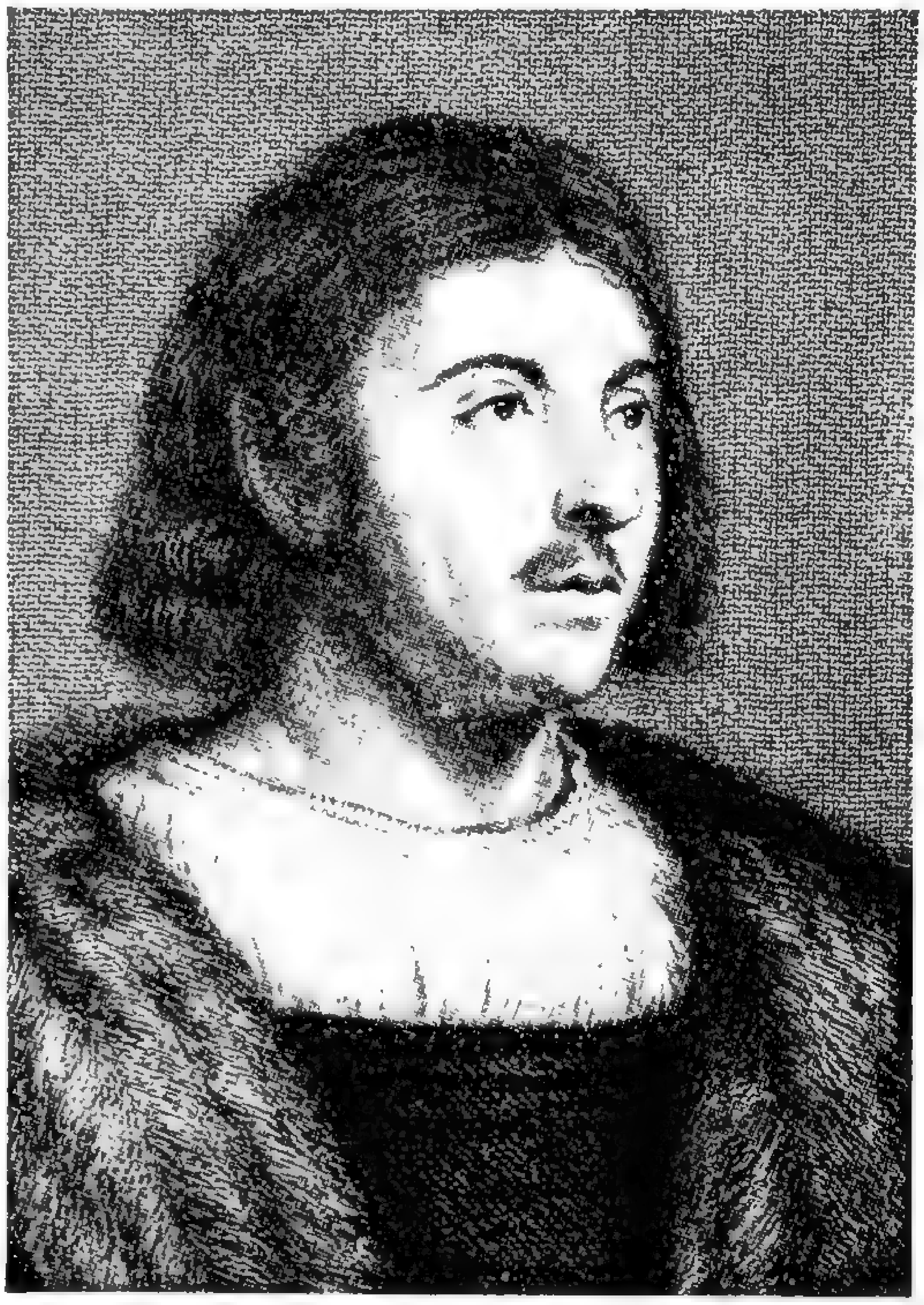
EDGAR WALLACE

THE CONCLUSION

The end of a story is less difficult to manage than the beginning. It, too, must be striking, for it must send the reader away with something that fixes the story in his mind. But there is in practice usually little doubt as to what this should be. As soon as the climax has been reached the problem is to finish the story quickly, before the excitement evaporates. Some pointed last word, some intriguing remark nearly always suggests itself, if the situation itself is not sufficiently piquant to fill the reader with the pleasure of expectation fulfilled. A great deal may be learned by studying the endings of scenes in the theatre. The end of a story has just the same function. It must convince the reader in a flash that the natural closing-point has been reached and yet send him away with a hang-over of the excitement caused by what went before. Surprise curtains are very effective, provided the reader can reflect afterwards, "Well, after that last sentence there really was no more to be said."

USING YOUR MATERIAL

The main parts of the story and the general outline should now be clear; it only remains to do the writing. Not that vigilance can slacken. The construction of a good story must be planned beforehand, as a general plans a campaign; but the best plan in the world wins no battle unless it is carried into execution with the utmost discretion. Interesting situations and clever characterisation can by themselves go some way towards moving the reader, even when they are not particularly well written up; in point of fact, this is where the magazine stories differ from more literary ones—they are well manœuvred but not well composed. Even well-constructed stories, however, are improved when the texture of the writing is as good as the idea. Not that style is a frill to be added when the thinking is done: far from it; it is the supreme test of a writer's quality. Many people may be trained to be capable engineers; artists must be born as well. This is not to contradict what we have previously said about the importance of planning the structure. There is no reason why an architect should not be a good engineer: only we demand he should also be something more. And in the something more is revealed the power and sensitivity of the artist's mind. In literary work the criterion of the writer's intelligence and emotional range is in the distinction of the prose (or verse); in the way the words are used to extort maximum response from the reader, the way the syntax and the choice of words reflects every subtle shade of the writer's meaning and intonation.



BOCCACCIO

STYLE

It is difficult to discuss style in the abstract, because it is such an individual thing. "Style is the man himself," as a French critic says; it is an aspect of personality. It cannot be acquired, though it can be cultivated. An imitated style is a contradiction in terms: every one must have his own to have any at all.

With care and practice the natural traits of the personality can be modified and undesirable elements held in check, and mere crudities and misunderstanding in the uses of words and idioms can be eradicated, without obliterating those peculiar qualities that stamp our work with our own hallmark. But the eye of the writer should not be turned inwards to his own personality. Genuine personality reveals itself unconsciously. The attention should be fixed upon what has to be discussed, not on the person discussing it. The attitude must be constantly objective, not subjective. If you are really interested in what you have to say, all your effort will be directed to saying it as clearly as possible. A good style is one that leaves no possibility of misunderstanding. Not only the bare facts with which you are dealing, but also your feeling about those facts—what they mean to you—must be given to the reader; and it needs a determined and continual alertness to see that he does not get a wrong impression, or place emphasis on the wrong parts of what you say.

The style of a particular piece of work must therefore be moulded entirely by what you want to communicate, and each separate literary task has to have its own style created to fit it. The most humdrum journalistic jobs have a right style, as have the most poetic, and no other style than the right one—the right one for you—will suffice.

Just as your general style is easily distinguishable from that of the man next door, if it has any character about it at all, so your particular style for one task should be quite different from that suitable to another task. Writing is only a specialised form of speaking, and it requires little reflection to perceive that a speaker's tone of voice makes all the difference to the conviction of what he says. A good tale can be killed by being related in the wrong tone of voice. The same situation may become dramatic or humorous according to the teller's tone.

In writing, tone is conveyed by the choice of words and the structure of the sentences, and it must be consistent throughout, or else varied not by accident, but for very good reason. It depends on the writer's attitude to his subject—whether he takes it seriously or not—and often on the viewpoint from which the events are seen. If it is told through the mouth of one character in the story itself, a colloquial style may be appropriate, though there are innumerable kinds of colloquial speech and no general rule can be given. Some stories require a strictly objective tone, the writer keeping aloof from the characters and refusing to identify himself with the point of view of any of them. Detective novels are now often written in some such vein as this, with an intentional dryness and matter-of-factness, to make them look more like a detective's case-book and therefore truer to life. When the reader is invited to identify himself with the feelings of the characters a richer, more suggestive style is demanded, one likelier to evoke feeling than to give the impression of scrutinising events coldly and scientifically. There are, however, innumerable fine shades that only the writer's judgment can dictate. Compromises between romantic prose and colloquial speech are frequently most successful, giving both the raciness of popular idiom and the power of exciting deeper emotions as the need arises. It becomes a nice question sometimes in this sort of prose to maintain the balance and not to slip too much into any of the manners that are combined to form the staple of the story. The great point in all instances is to know just what your attitude is going to be and to stick to it. Criticism of style can only be made with reference to content, and the writer should be the first to ask whether his prose is proving too heavy, too frivolous, too hysterical or too matter-of-fact.

CHOICE OF WORDS

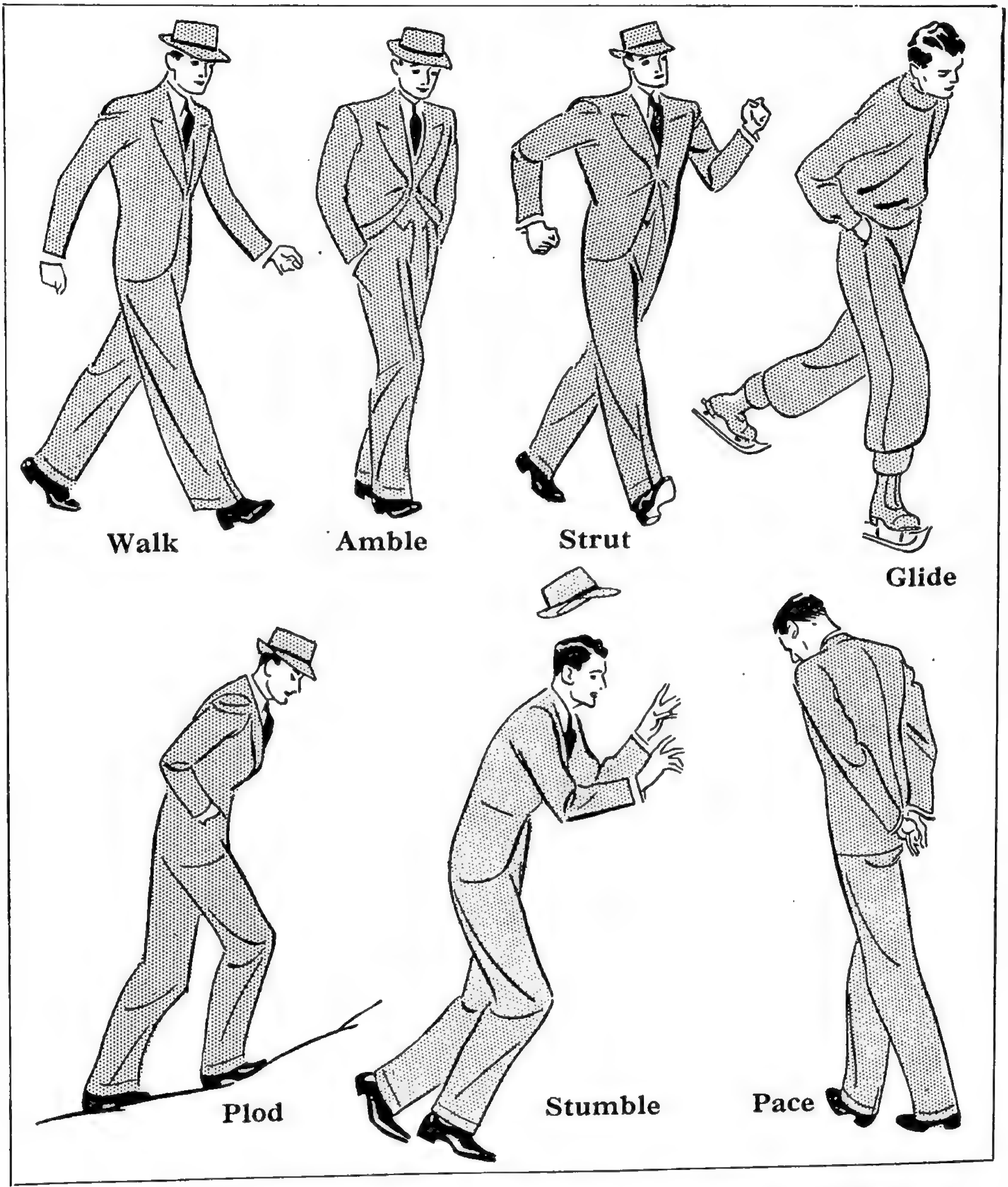
Literature is the management of words to affect a reader, and fitting the style to the attitude of the writer involves a scrupulous choice of words. A word perfectly at home in scientific discussions will be very ill at ease in a mystery story; a word of similar meaning perhaps fills the rôle better because it has a different emotional connotation. Of course, a certain number of words are inescapable —nouns that refer to concrete things, for example. Abstract nouns, verbs and adjectives offer more possibilities of choice. Verbs, as their name implies, are *the* words on which sentences hinge. The simplest actions impress the spectator differently in different circumstances. To see what is meant it is only necessary to think of a few words referring to the movement of a person. Walk, amble, stumble, strut, glide, plod, pace—all give completely different pictures of the action and help to build up different pictures of the scene described and of the characters concerned. To get the right one for the purpose in hand is worth the expenditure of time and pains. The other parts of speech need to be used more economically. Abstractions have to be used occasionally, but they must justify themselves. It is always best to be as concrete as possible. Never describe anything or anyone in general terms if you can avoid it: always prefer concrete particulars and leave the reader to generalise. Don't discuss anybody's psychology; tell us what is in his mind.

BEWARE OF OVER-ORNAMENTATION

Adjectives are the sort of words that deserve to be regarded with the greatest suspicion. They can add tremendously to the general effect, but if they are mere decoration they slow down the action without adequate compensation in increased vividness. The parables in the New Testament are a good study in what can be done with simple forceful nouns and verbs and a minimum of adjectives; and a fine vigorous narrative style they have. A great many mediocre writers clog their style with adjectives under the delusion that they are being pictorial. Useless words are never admissible, least of all in a concise art form like the short story. Similarly, figures of speech and rhetorical devices can easily be overdone and become an impertinent flaunting of the author's cleverness. The best narrative style will always have a good backbone of sturdy Saxon words, terse and concrete, leaving fine writing for moments of special intensity. Clarity and force make the greatest impact on the mind, and they are achieved by elimination of the unessential and the weighting of what remains with maximum meaning.

RHYTHM

Sentence structure can profitably be studied to produce the same results. The neat dove-tailing of phrases and clauses, so that many actions bunch together in one sentence, can be used to give speed without a sense of hurry. Elegance and the arrangement of the parts according to their relative importance are the chief points to watch in such sentences: there should be no feeling of strain or ramshackle building. Short sentences can be very dramatic when

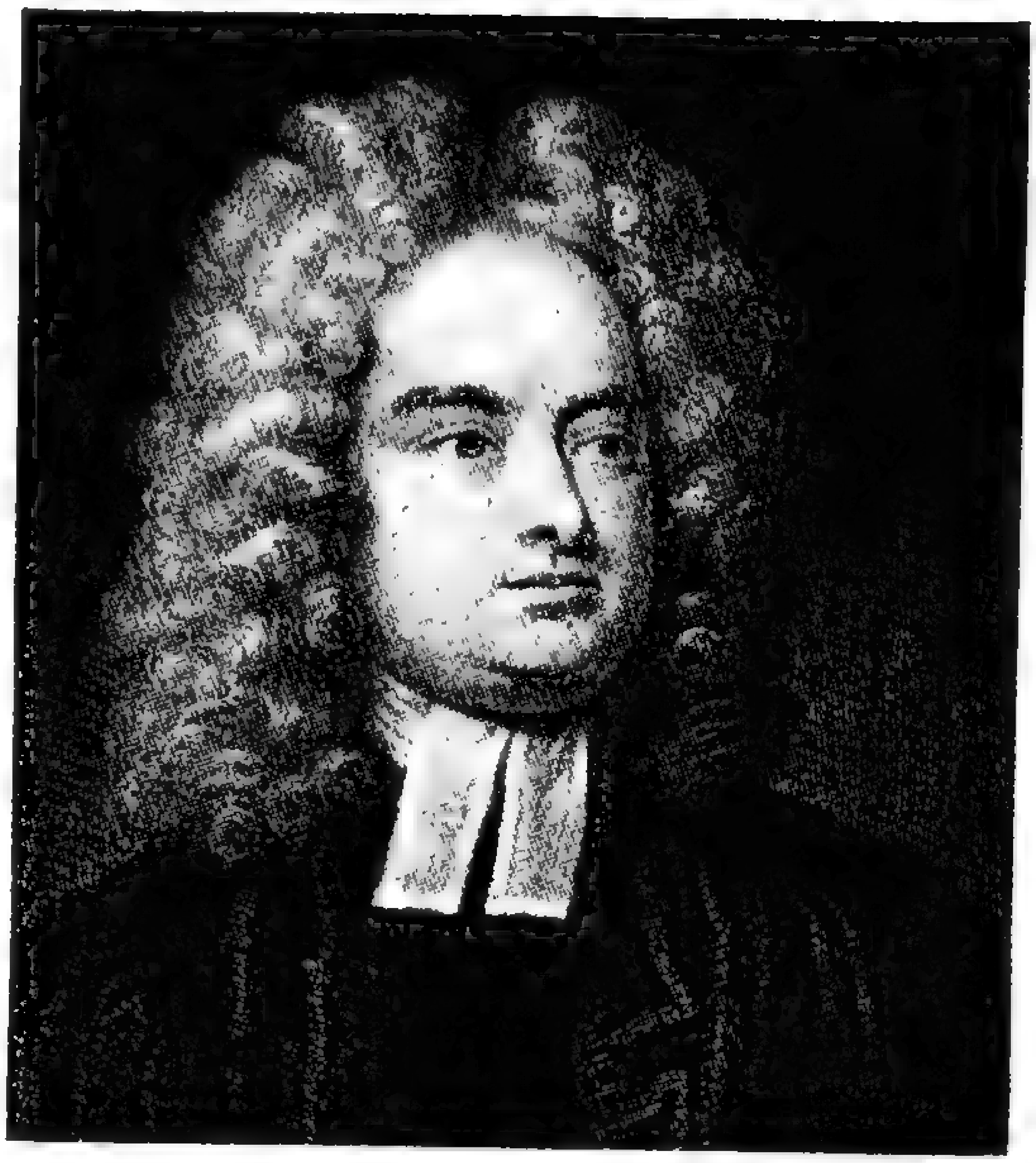


These words give completely different pictures of the action and help to build up different pictures of the scene described and of the characters concerned.

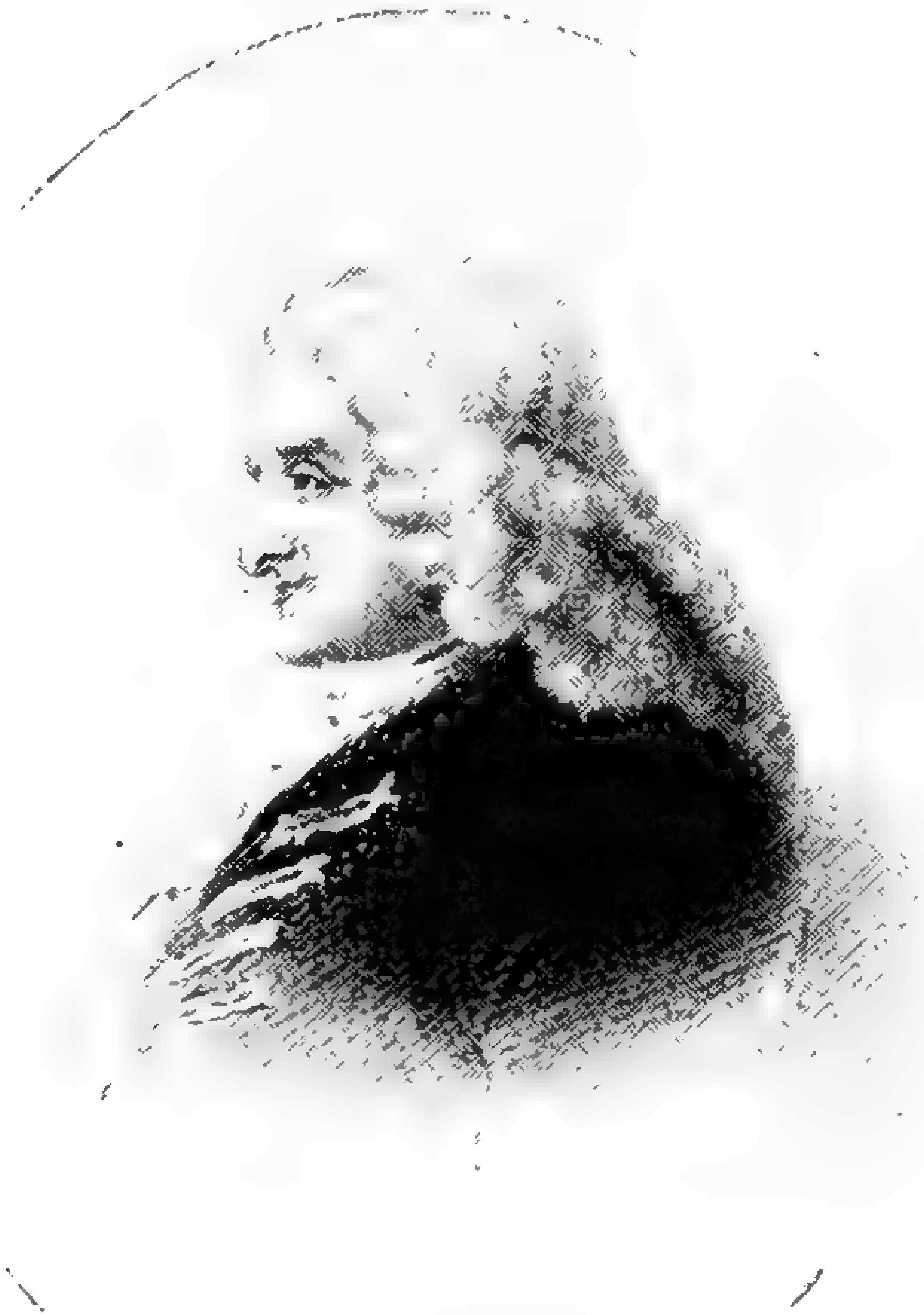
they come in the midst of such well-jointed complex ones: if they are used constantly they are jerky. Any kind of sentence used too frequently becomes monotonous. The writer must sense the moments for change of tempo and new colour. For ordinary purposes he should certainly begin by learning to write a plain, unadorned yet polished style, varied, supple and strong. Purple patches can be cultivated later: if every square inch of canvas is hectically coloured, nothing will stand out and the eye will be weary before it has seen anything remarkable. The author should always have something in reserve. There are many first-rate prose-writers in whom one can point to no striking phrases of individual beauty, yet whose general effect is both vigorous and polished. They achieve their end by ruthless concentration on the essentials and meticulous blending of idea and phrase. Swift and Fielding are such masters, and the student of prose cannot afford to neglect them. Until he can attain a similarly lucid and forceful style himself he has no prospect of success in higher flights of poetic prose or in more deliberate assaults on the reader's feelings (for these writers appeal to the head more than the heart). No modern author can preserve such serene objectivity as they did; he is forced to enter the psychology of his characters in a way they never tried to do, to observe from the inside in a way they had not learnt. The study of Swift, however, perhaps the greatest master in the whole of English prose, will give balance and poise. Once this has been learned it can be enriched for special effects. Still, a cautious respect for words, for their history and emotional connotation, is the duty of the writer in all circumstances; he is out to enlighten, not to dazzle. They are his tools, and only a bad workman will abuse his tools. He must see which tools are most useful for the job in hand and not force them to uncongenial work.

ATMOSPHERE

Style is the instrument controlling that most elusive element in a story—the atmosphere. To communicate incidents and even to delineate characters is not enough; the feel of the whole must be transmitted. When we recollect any exceptional circumstances we see them through a glass tinted by the stirring of emotions that arise with the mere act of memory. This is the justification for telling the story, and it must pervade the whole set of incidents and characters. Entering a story should be like entering a building; we should feel an atmosphere that prepares us for what we are to do



DEAN SWIFT



HENRY FIELDING

there. A ghost story or a story of horror has not made its complete impact unless the teller's voice and manner testify to the shock he himself has experienced in contemplating the terrible things he has to unfold. Sport is dull when reduced to bare facts: it is the excitement of the struggle or the chase that makes it vivid. Even romance is tiresome unless one enters into the passion of the lovers and identifies oneself with them. When we tell our friends of such things our tone of voice surrounds them with an atmosphere as surely as incense and stained glass create an atmosphere in a cathedral. The writer must similarly not only choose appropriate words to describe what he imagines but also modulate his style to produce the right hush of awe or suspense, the right satiric irony or whatever atmosphere most enhances the effect.

IMPORTANCE OF DETAIL

The transmission of atmosphere by the style may be assisted by a judicious selection of detail. As we have several times remarked in different contexts in this article, art is supremely selection. The best representation is not the photographer's but the painter's. Omitting details that do not reinforce the main impression and heightening others that do is not untruthfulness, because it recaptures more faithfully the feel of the original scene than an accurate recording of it could do. The backcloth against which the characters play, the setting in other words, can be skilfully painted to underline the effect of the human action in the story. Hints are dropped here and there which sink into the subconscious mind of the reader and prepare him to enter into the emotion of the story freely and wholly. Consider the following description from a modern novel as an example of atmosphere prepared for the unfolding of the story:

> "There were great elm trees round the house, so that in summer only a little corner of the roof could be seen. The place was always in the shade and always cold. It was one of those old church houses through which doubts and strange torments have crept and have stung men for generations, and where nameless fevers lie in wait for the little children. The place was built with the idea of driving men to despair or to God. Inside the house you felt the whole weight cover you. Outside, the trees, overfed with damp leaf-mould, chilled to the bone." [1]

In this passage the clammy cold of the churchyard rises before us. We are not told that we are to feel that way; the things that will make us feel so are given us—elm trees, shade, fevers, despair, damp leaf-mould, chilled to the bone. When the main character appears before this background of his house we are not surprised to learn that actual death would be a release to him, for the death-like quality of his present life has already sunk into our minds, without being specifically mentioned. "The people of the village were his warders," we are told, "the vicarage was his gaol; and to be delivered therefrom, an angel, the dark one, must come to unlock the gate." The metaphor is striking enough in itself, but it gains from the atmosphere that has already been built up in describing the house. Of all the details that might depict a lonely vicarage only those are chosen that prepare us for the last sentence I have quoted. We are receiving suggestions as we read each phrase of the description, and these remain to colour our reaction to the character himself when he appears.

DIALOGUE

Before leaving the subject of style a few words should be said of one of the

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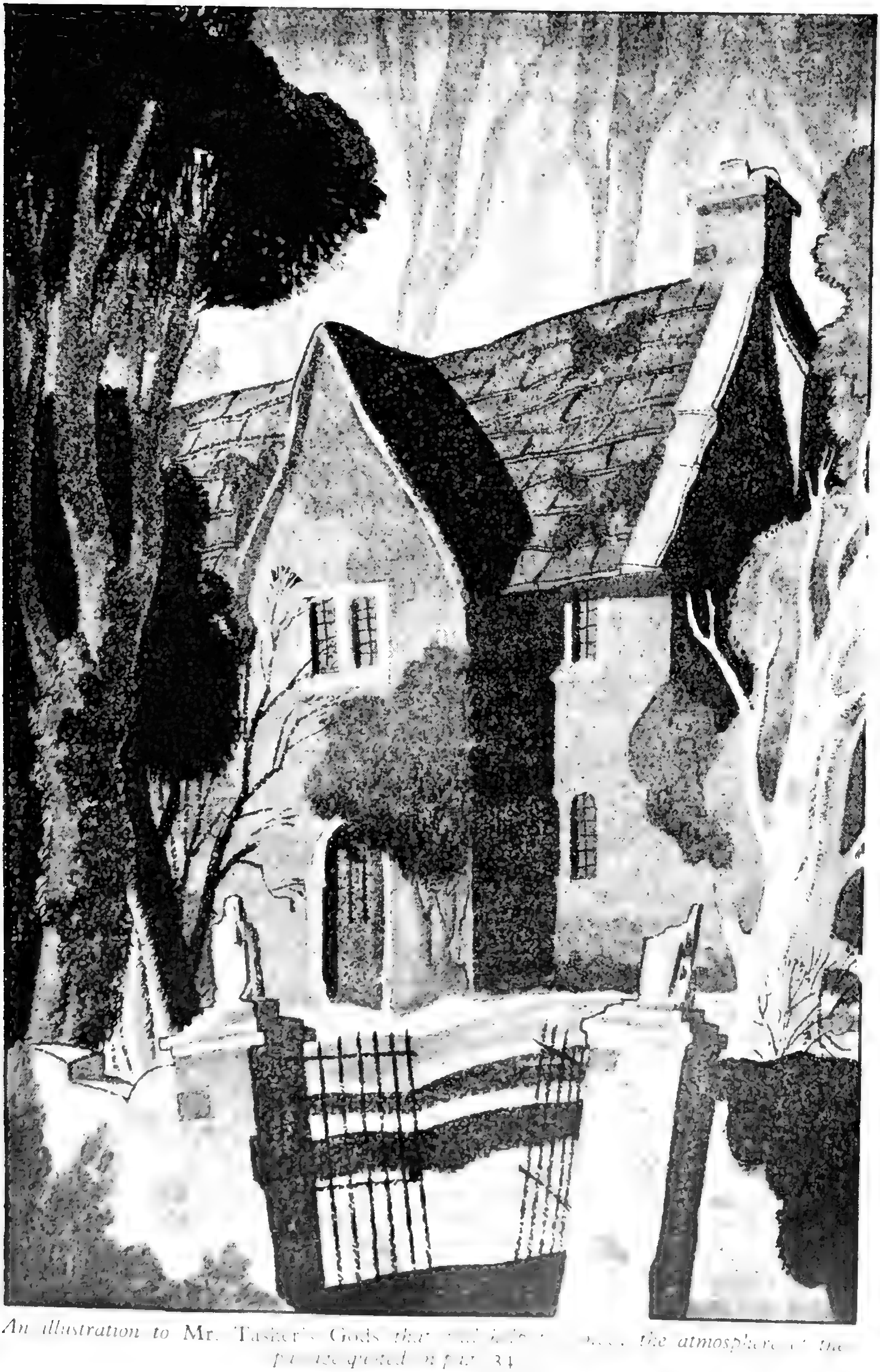
[1] T. F. Powys, *Mr. Tasker's Gods.*

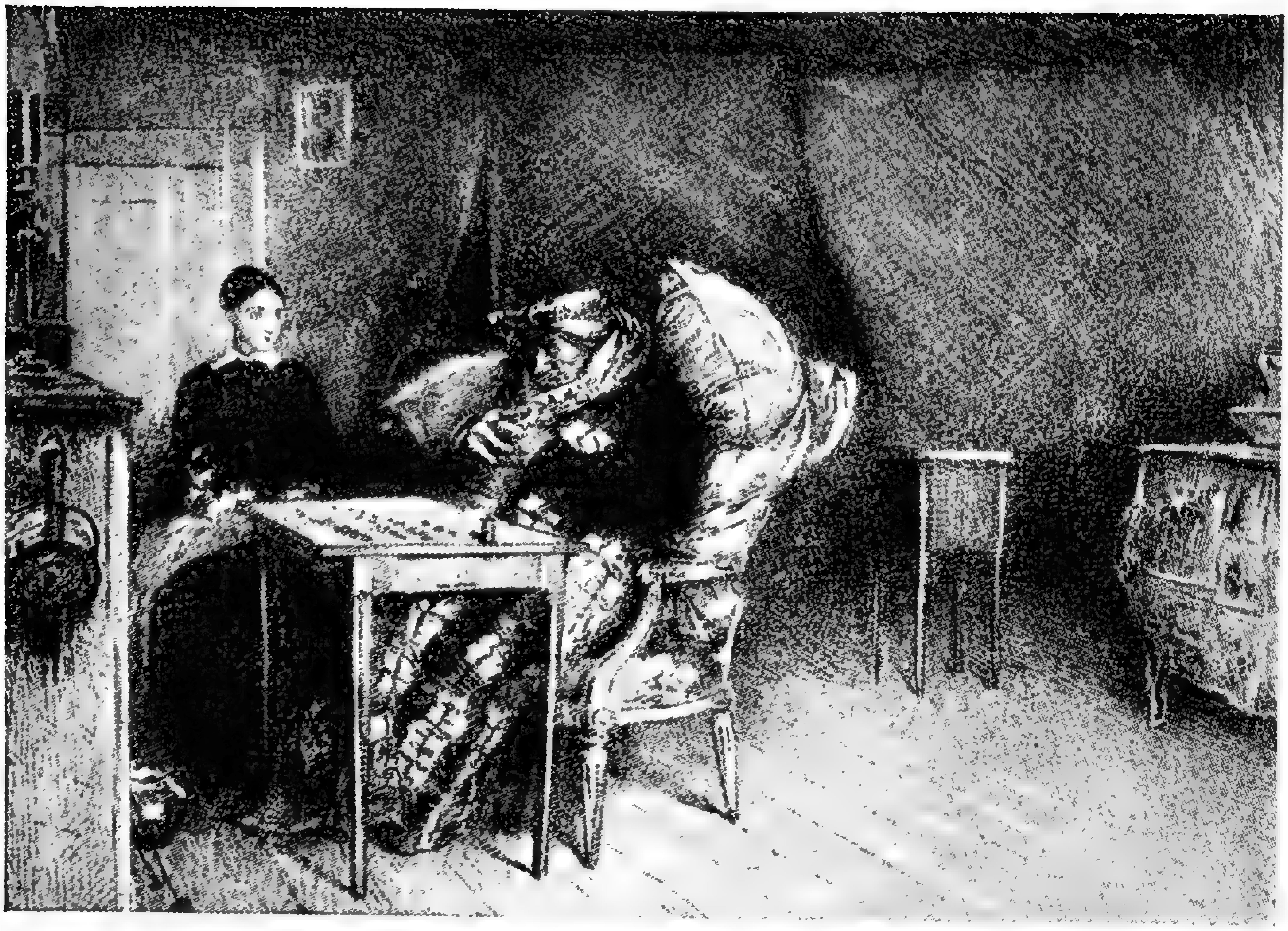


An illustration to Mr. Tasker's Gods that [illegible] the atmosphere of the passage quoted on page 34 features on which all fiction greatly relies—the dialogue. It is a very popular feature; indeed people have been known to skip everything else and read only the dialogue, a thoroughly bad habit and one to be discouraged, but a sufficient indication how important good dialogue is. It is somewhat less tractable than the rest of the texture, because it must make more strenuous efforts to compromise with everyday speech. Of course, none of the story must wander too far from current colloquial usage. What we have been saying about atmosphere must not be strained to give the idea that the writer is as free as a poet in his choice of diction. He is not, and in some respects his task is therefore more exacting, as is that of a modern dramatist, who must suggest overtones and fine shades of feeling as Shakespeare did, without having the licence of poetical language. The best prose is that which looks least quaint and keeps in sight of the talk of educated people. An "Olde Englysshe" style only succeeds in being comic unintentionally, and retailers of purple patches always end in bathos. Nevertheless, keeping in sight of everyday talk is not the same as reproducing it; and a good deal of enrichment is necessary before educated current speech becomes expressive enough for literature. Dialogue is less fortunate; it cannot take so many liberties. It must convince the reader of its absolutely everyday quality. Characters that talk like books are notoriously dull dogs. It is important to study the way people really do talk and to try to reproduce it accurately.

Mere transcription, however, cannot be transferred directly into stories. Selection is again necessary. There are always a great many loose ends in a shorthand report of a speech that has not been prepared beforehand. We have no time to waste on the redundant and rather incoherent prattle that we all eke out with gesture and intonation in our daily talk. To look natural is not to be natural; the grease-paint is necessary to meet the glare of the footlights. Compression is advisable, and the scattering of a few colloquial tags here and there will make convincing dialogue that is far too tidy really for everyday conversation. Read it over to yourself and see that it sounds fluent, that the sentences are not too complicated nor the words too bookish, and if you are satisfied with the sound it will probably do.

CHARACTERISATION BY MEANS OF SPEECH

The conversation of each character to some extent offers a separate problem. Speech habits are one of the most successful means of distinguishing the characters. To make a cheap-jack in the market-place talk in the same fashion as a university professor would be an obvious absurdity. We all have mannerisms, and our occupation affects our vocabulary. Some people reveal their natures in the proverbs they delight to quote. Balzac's M. Grandet shows his cautious avarice by continually replying to any proposal, "Nous verrons cela" (We'll see about that). Dialect, too, can often be used effectively, for some vain people reveal origins they would like to conceal by slipping into dialect sounds and idioms when excited. When dialect is intended to supply local colour only a suggestion of its actual sounds is necessary. Many writers have considerably puzzled their readers with strange spellings. It is not essential to give an absolutely phonetic rendering but only to outline some of the main peculiarities and the general effect. Intonation is more noticeable than individual sounds in actual speech. In books, idiom and vocabulary are better clues than spelling, though a few key sounds should cer-

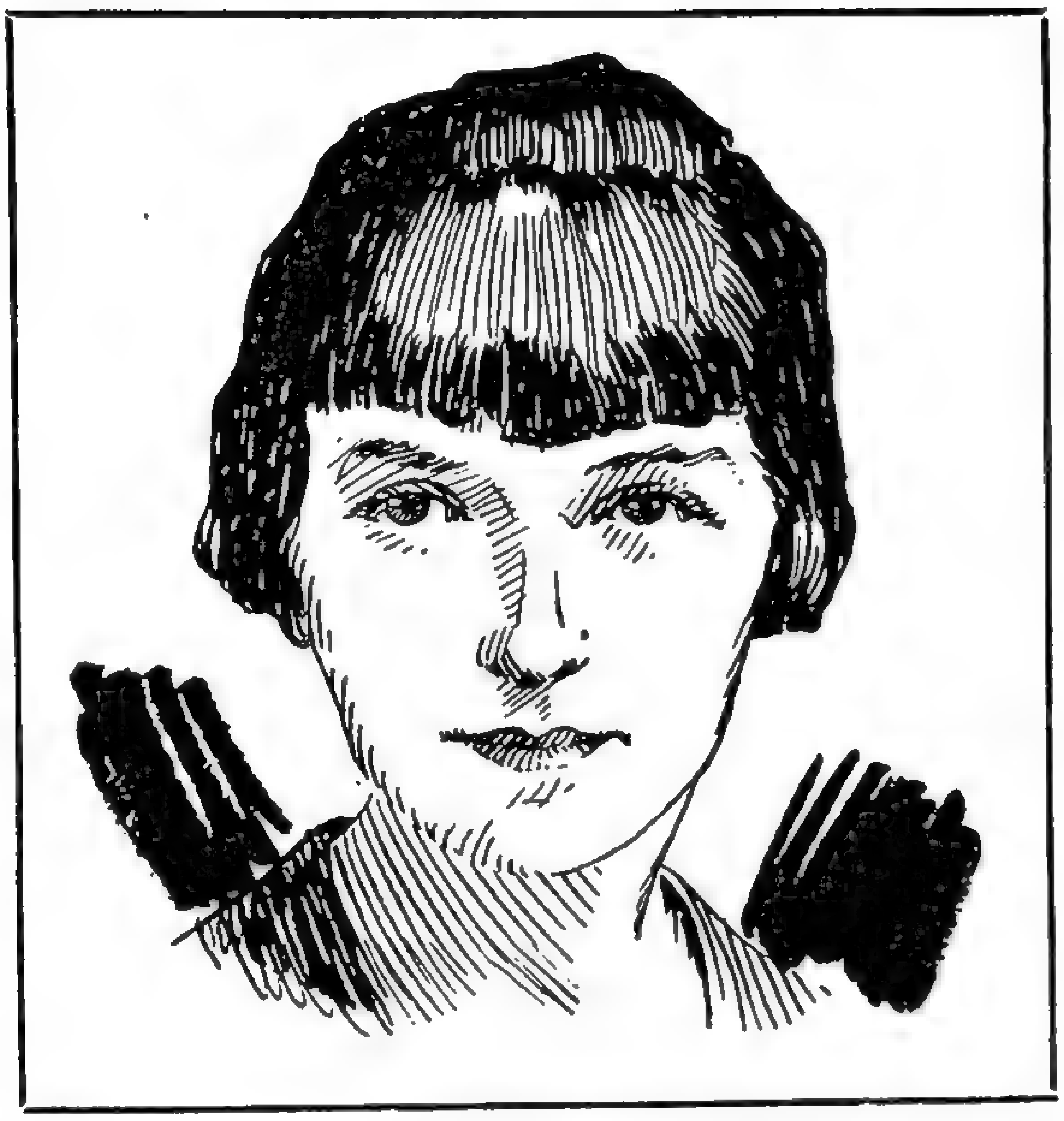


Old Grandet, a miser, counts his money. A scene from Balzac's famous novel.

tainly be imitated. The most memorable aspect of Sam Weller's Cockney is his abundance of far-fetched analogies, and the transposition of v's and w's is almost the only phonetic peculiarity that stands out in the memory. The whole effect is lost if the reader has to spell out the words as painfully as he does those of a foreign language.

THE HUMOROUS STORY

Mention of Sam Weller reminds us that one particular kind of story leans on its dialogue more heavily than any other—the humorous story. This requires a few words in any case. It is the most certain type to succeed, for it is the least likely to go out of demand. But the penalty is that the humorous story is hardest to write, and failure is exasperating. The man who thinks he's funny and isn't is a bore. Yet there would seem to be plenty of material for the comic, judging from specimens of human nature we daily observe. They don't seem comic to themselves, however, and that is the great point to emphasise: it all depends on the point of view. Failure is most often due to not realising that the comic element of a story lies in what the writer puts into it. Humorous events produce farce, and they have their place, but comedy is something subtler. It is your comments on the events, the absurdity you succeed in showing there, that constitutes the comedy. You will not find comedy by combing the world with a camera; you have to make it. The same subject may be sad or funny according to its treatment. The famous little clown that Charlie Chaplin created might equally well be pathetic in some of his adventures. Jerome's *Three Men in a Boat* deals with nothing more remarkable than a trip up the Thames, and the humour lies not



KATHERINE MANSFIELD

wholly in the odd situations in which they find themselves but also in their reflections and distorted memories. All we have said of stories in general applies to the humorous story in particular: the treatment—the style, dialogue, situation—justifies or condemns it. There is no guarantee that what was comic in real life will be comic in a book. We have all suffered from friends who return from the theatre and try to tell us what was so very, *very* funny in the show—and it never seems to be, because they can't recreate it for us. It is the teller who is humorous in a good humorous story. Each turn of phrase lets us share his own wit.

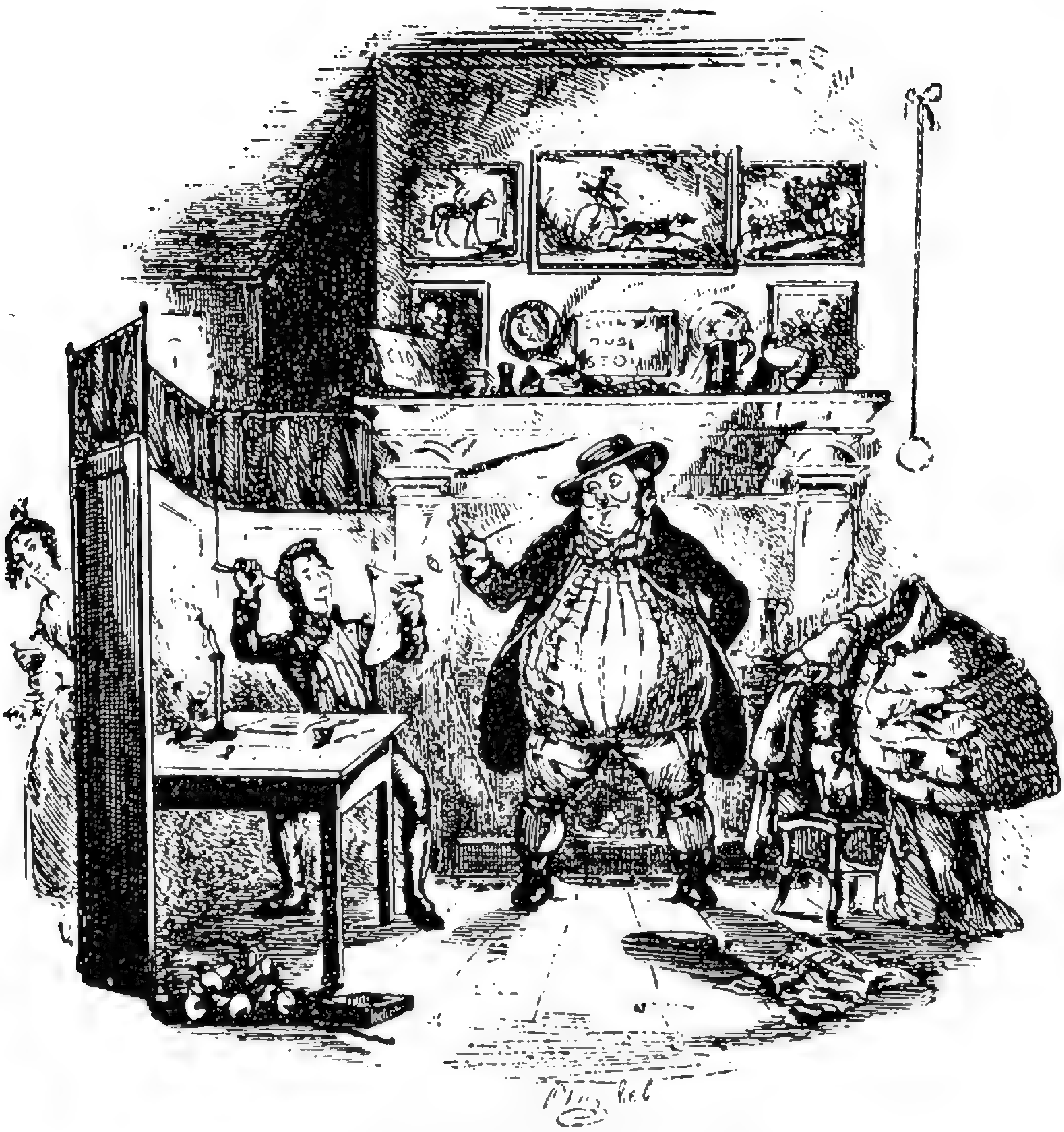
THE SHORT-STORY MARKET

Until the writer becomes very practised several drafts of a story will probably be necessary before he is satisfied. Self-criticism should always be the most severe kind of criticism; when a writer cannot see the faults in his work he is finished as an artist. When at last a final version seems to have been attained the next thing is to think about placing it. Perhaps a thoroughly practical person would have that at the back of his mind even while he was writing. If you have some sort of public in mind it is certainly easier to regulate length, topic and characterisation to suit your audience. But inevitably one does not always have any source of publication specifically in mind, and a young writer must begin by appearing where he can.

THE MANUSCRIPT

The first step is to prepare a good copy. It is an elementary piece of advice that too many neglect. An established writer can send in a manuscript resembling Egyptian hieroglyphics; but a publisher does not mind humouring a man whose work is sure to repay him in the end. When the result is a gamble the task of deciphering is apt to prove exasperating, if it is attempted at all. Make your story easy to read and it will probably get read. Typescript is almost essential nowadays, and should be displayed on one side of the sheet only, leaving ample margins for comments and corrections that may have to be incorporated. If your typewriter is a bad speller and is apt to get into the wrong gear, a professional typist is well worth a fee. It is best to regard a future printer as a very stupid fellow and to leave nothing to his imagination; he will probably have enough sense to thank you for doing so. Paragraphing and punctuation should be clearly marked, and the lay-out spaced so that it looks easy to read.

Selling is largely a matter of being able to assess the kind of appeal your story is likely to make. There are a great many levels of public taste, and the problem is to hit the right one. The literary quality of the story is a first consideration in finding the proper periodical. It is no use sending to



SAM WELLER AND HIS FATHER
The original conception of these two famous comic characters from The Pickwick Papers.

the *Manchester Guardian* something bristling with the clichés of a shilling shocker, and you must not be surprised if *Pam's Paper* does not see fit to accept a story modelled on the fiction of the *London Mercury.* It is to be hoped you will never write below the best level of which you are capable; but try to avoid excessive arrogance or excessive modesty about your literary abilities. Then subject-matter influences editors a great deal. It would be rash to send a satire on secret societies to a paper bought largely by Freemasons, or a lavishly dressed society story to a Communist paper. A glance through any periodical ought to show what type of story it is likely to accept. This does not mean that your story need be similar to those that have already appeared there: readers appreciate novelty, provided it is not contrary to all their habits. Salesmanship is practical psychology, and to sell a story you must judge the mentality of the readers of a paper and estimate how much novelty they will be likely to stand. The writer's experience of papers may be rather restricted; but he can supplement it with the information to be found in such publications as *The Writers' and Artists' Year Book*, which is intended to help authors place their work and gives an exhaustive list of periodicals with comments on the type to which they belong. There is a very wide field available, but all sorts of questions of supply and demand disturb the market from time to time, and you may not find your opening at once. Patience and perseverance are the only remedies. Quite a number of first-rate minds have earned nothing more substantial than rejection slips for a considerable time before they got a start. Lack of success may be due to defects in your story: it is at least always worth while to consider that possibility. But it may just be due to not putting it before the right people.

An agency is often a help in finding them. Many agencies that advertise are to be suspected. When they demand an initial fee they are to be viewed with caution. But there are reliable ones that will place a manuscript and charge a commission after sale (about 10 per cent. perhaps). As these professionals know the value of stories and so can often get a higher fee for them, the commission is worth sacrificing.

The great secrets of success as a short-story writer are perseverance and self-knowledge. Anyone who cares to work at the task of controlling words and managing situations can make readable stories, and there is a ready market for those who will learn to estimate justly wherein their strength and their weakness lie.

Except for the greatest literature, writing is not a mystery open only to genius, but a craft to be learned by application and self-criticism. It is an exacting profession, but its rewards are more satisfying than those of most professions.

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THE CRAFT OF THE NOVELIST

By Geoffrey Tillotson, M.A. (Oxon.), B.Litt. (Oxon.)

THERE is a reason behind the writing of every novel, and that reason may be one of several possible kinds. The novel, which is a literary form of fairly recent growth, has been shown to be infinitely variable. It is a form which can be readily adapted to whatever reason for writing is uppermost in the mind of the writer. The writer, for instance, may wish to recount a portion of his own life-history. If he is old, he may want to write down his whole life and will probably choose the form of autobiography. But if he is young, his material will not be voluminous or settled enough for autobiography and so he will find the novel the fitter form. In choosing the novel form the young writer will also be influenced by its present popularity. The novel has been popular in England for the last 250 years, and because of this his book has the better chance of being published and of selling when published.

PLOTS

The writer may have dreamed a plot, worked it out or been presented with it by a friend; or he may have read an anecdote in a newspaper. Or, again, the writer may have been impressed by a character or group of characters which he has encountered in his own experience, and may find he would like to write about them, not as if he were painting their portraits, but in order to represent them in action. Or, again, the writer may have imagined a character which seems to him to invite imaginary adventures, or to fit excellently into adventures which he has already read of and thinks he can adapt to new purposes, or which he has already devised. Or, again, the writer may see in the novel the readiest way to a public whom he wishes to influence morally, æsthetically, politically or socially. People, he knows, will read a novel when they will not read a pamphlet. And so, with an eye to its public effectiveness, the propagandist may choose the novel as the medium for his views. Or, again, the writer may choose the novel in order to set in motion his special knowledge about a period in the past. He may see his knowledge of the Elizabethan age, for example, as centring round a real, or imaginary, or suggested character who will vitalise that knowledge to the point of interesting a public whom such knowledge seldom reaches. Or he may begin with a character existing, or requiring to exist, in the past, and create a world for it as it is needed.

DIFFICULTIES OF THE AUTOBIOGRAPHICAL NOVEL

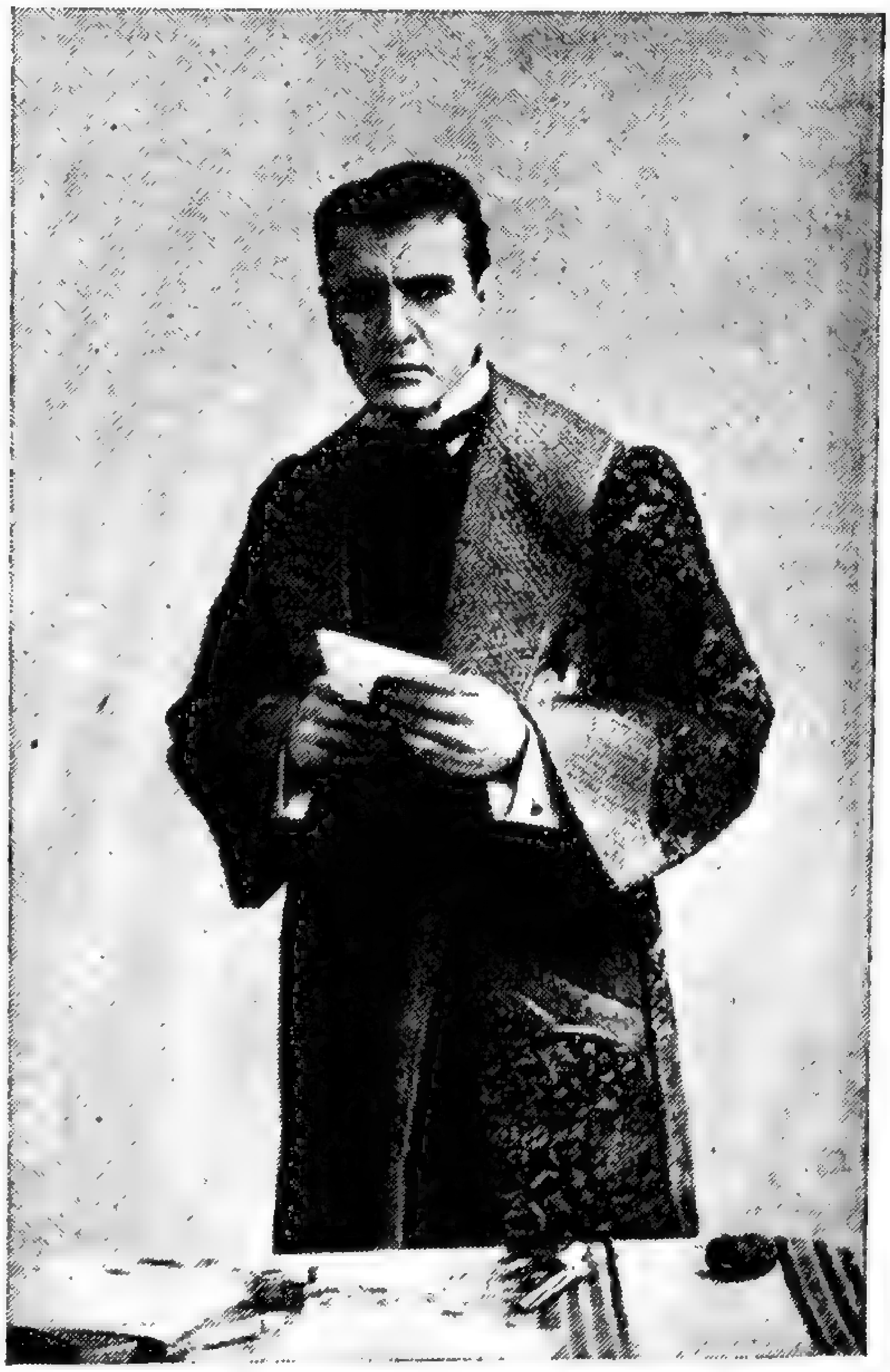
There is no reason why the novel should not be used for these purposes, since it has already been used for them all, and used in a way that has provided a high standard of literary excellence.

There are dangers, however, which writers of novels will have to guard against, and dangers which differ according to the reason which is uppermost among those driving the writer to write his novel. In the first place the writer who takes as his subject a portion of his own life encounters serious difficulties. It has been said that every man's experience includes the materials for a novel, and this may be the reason why so many first novels are autobiographical. But one might almost say that the autobiographical novel, so much beloved by young writers, is the most difficult of all.

The reason for this is probably that the writer himself starts well ahead of his reader. He knows from his own memory of his experience that such things happened, and he is more apt to read into what he writes the emotions which he remembers than to create those emotions afresh. Unless the writer can create the scenes and the emotions afresh for his reader, his book will be weak just in those places where he thinks it most strong.

There are many senses in which it is true that fiction, if good, is stronger than fact. Moreover, the autobiographical novelist is apt to think that what did actually happen is therefore necessarily fit material for a novel. 'Founded on fact,' the sub-title of many nineteenth-century novels can never have carried much weight with a reader. What the reader of a novel wants is a good story. If he gets a poor one, warranted in every detail by actual fact, he is not interested. The teller of good fabricated anecdotes is usually more amusing than the man who remembers his own experiences. If the novel writer wishes to use autobiographical experience he must be careful that he creates it so that it lives not only in his memory but in the present literary experience of the reader.

Another reason against the writer choosing his own biography for material is that he will want to use that biography for material until the end of his career as a novelist. To throw it all away on a first novel, or to throw away the best of it on a first novel, is bad economy. The novelist who contemplates writing more novels than one will be wise to see his own experience as literary capital, which should float not one but many novels. The autobiographical novelist must also beware of libel. The young autobiographical novelist is usually angry with some of the characters he is drawing from life and there are many instances of their originals recognising themselves too clearly to allow the book to be circulated.



William Gillette as Sherlock Holmes. A study of the famous American actor in a famous rôle. Notice the padded dressing-gown that Holmes always wore when at his ease in his Baker Street rooms.

THE CHARACTERS

The writer who goes to the novel in order to work out a plot will have to watch closely other dangers. Unless his plot is of the kind which creates and solves a problem (as in the detective novel) he will have the task of making its agents the people who would be most ready to act as the plot requires them to act. Characters in a well-constructed plot do not need to be subtle or profound but they should seem possible human beings. The plot itself will suffer unless the people engaged in making it seem more than puppets. Plot, after all, is the result of actions, and actions the result of people's being what they are, so that even the most mathematical of authors must be human too. Detective fiction is, of course, different and more in the nature of mathematics. But the best detective writers see to it that the moves in the problem are made by puppets who have a look of being human. Indeed, many detective novelists have gone further and made their puppets not merely human but idiosyncratically human. Sherlock Holmes is *proved* 'real' by his miscellaneous cluster of habits and paraphernalia—his pipe, his violin playing, his tricks of speech. The Sergeant Cuff of Wilkie Collins's *Moonstone* is another instance. Miss Dorothy Sayers has made her detective not only a member of the aristocracy but a very unusual one. Even the Inspector French of Freeman Wills Crofts is in a more modest way an individual. The detective novelist feels the advisability of backing up a plot with 'real' characters even when that plot would be excitingly complex if related merely of characters designated by algebraic symbols. And so this advisability is the stronger when that plot is more ordinarily one of real life.

DOROTHY SAYERS

WILKIE COLLINS

Tess of the D'Urbervilles is obviously a story which is good simply as a story. Told briefly as a document in a newspaper it would have emotional value. But it is obvious that this value would be negligible if placed beside that of the novel as it now stands. The difference is one of scale, but the need for scale was itself necessitated by Hardy's realisation first in his mind and secondly on paper that such incidents require characters, and that characters, like human beings themselves, require space and time in which to grow, in which to prove their 'realness.' The result of the combination of characters whom we feel to be real and of a story which is good *in itself* is a first-rate novel. But if a character is to be put in a novel he will have to act, and action creates plot. The danger

FREEMAN WILLS CROFTS

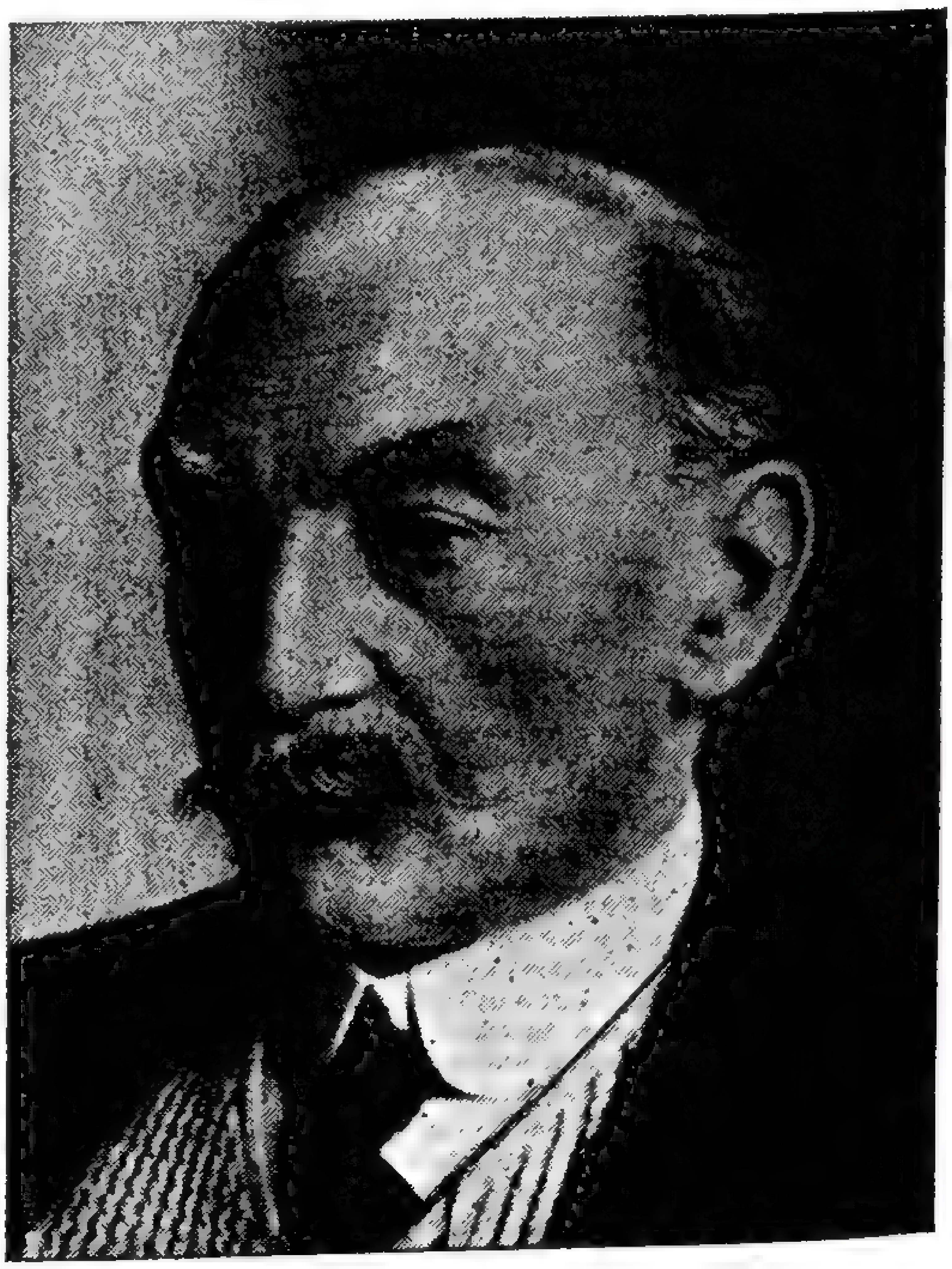
here will be that the character does not act enough. The writer may be interested most in the character as a static combination of human qualities and in the way that the character feels, thinks, experiences, etc., but if that is all, he should be writing not a novel but a sketch or a 'portrait.' If he is writing a novel he must make his character act and not act alone but with other people, all of whom must have 'character' too or his central character will seem too much a superman, too impossible a person in the 'real life' of which the novel is purporting to provide an equivalent.

Hardy, we know, was 'inspired' to write *Tess* not because he had a plot nor even because he had a character, but because he saw a face. If he had simply stopped there he would have written a lyric. If he had stopped at a 'character' he would have written little more than a sketch. Actually he wrote a novel because he was prepared to let the face suggest a person, and that person a life-history among other persons all acting in a story which itself was interesting.

DESTINY AND COINCIDENCE

Hardy had also another reason for writing *Tess*. Before he began to write his novel he was interested in the way that human affairs seem not entirely accountable for in terms of human beings. More than most writers he was conscious of the non-human element which seems to take a hand in human affairs.

The sense of the presence of supernatural powers is a valuable addition to a novel, not because of its theological values, but because it makes the actual story more moving as a story. It is good for the narrative if the author can make the reader feel it to be surrounded by the mysterious. But it is only good for narrative when it is not seen to be acting conveniently for the constructive purposes of the novelist.



THOMAS HARDY

GWEN FFRANGCON-DAVIES AS "TESS OF THE D'URBERVILLES."

A SCENE FROM "BUSMAN'S HONEYMOON"

Dorothy Sayers' first play introduces Lord Peter Wimsey to the stage (right). Notice how closely Mr. Denis Arundel resembles the written description of the character.

COINCIDENCE

Many novels are spoiled by the too convenient accident. Lucky coincidences have no place in realistic fiction, that is, in fiction which is out to give the reader the impression that the incidents are those of actual life. They disgust him because he knows that in 'real life' lucky accidents cannot be counted on to happen. They make real life a fairy tale. And they destroy his admiration for the novelist and his art. They seem to be cheating, to be taking the easy way out so seldom possible in life.

In Hardy the 'supernatural' acts but it acts reasonably. It acts partly through a human being who does not know he is its agent. Alec D'Urberville is the root cause of Tess's failure to find the happiness she so much deserves, and there is nothing, of course, in his seduction of Tess which shocks the reader's sense of probability. And when Tess puts the explanatory letter under the door of Angel Clare's room on the eve of their wedding, she is doing a very reasonable thing and it was also very 'reasonable' that the letter should be lost by happening to go under, instead of on the top of, the carpet. This use of the 'supernatural' is little more than the capacity to see ordinary human life as, to some extent, beyond human control. Hardy, in other words, is merely taking up a philosophical attitude to experience, an attitude which you may not agree with in principle but which is a legitimate attitude derivable from experience.

Such an attitude, if it arouses the

emotion of the author and if he is skilful enough to pass on that emotion to the reader, is obviously of value to the narrative, enveloping an ordinary life with shadows which deepen and yet ennoble it. It follows, then, that this kind of supernatural intervention has little to do with the inferior use of supernatural intervention, the *deus ex machina*, the easy-way-out which the inferior novelist-cum-entertainer of the eighteenth and nineteenth centuries found so useful for giving a happy ending to a book which had flirted with tragedy.

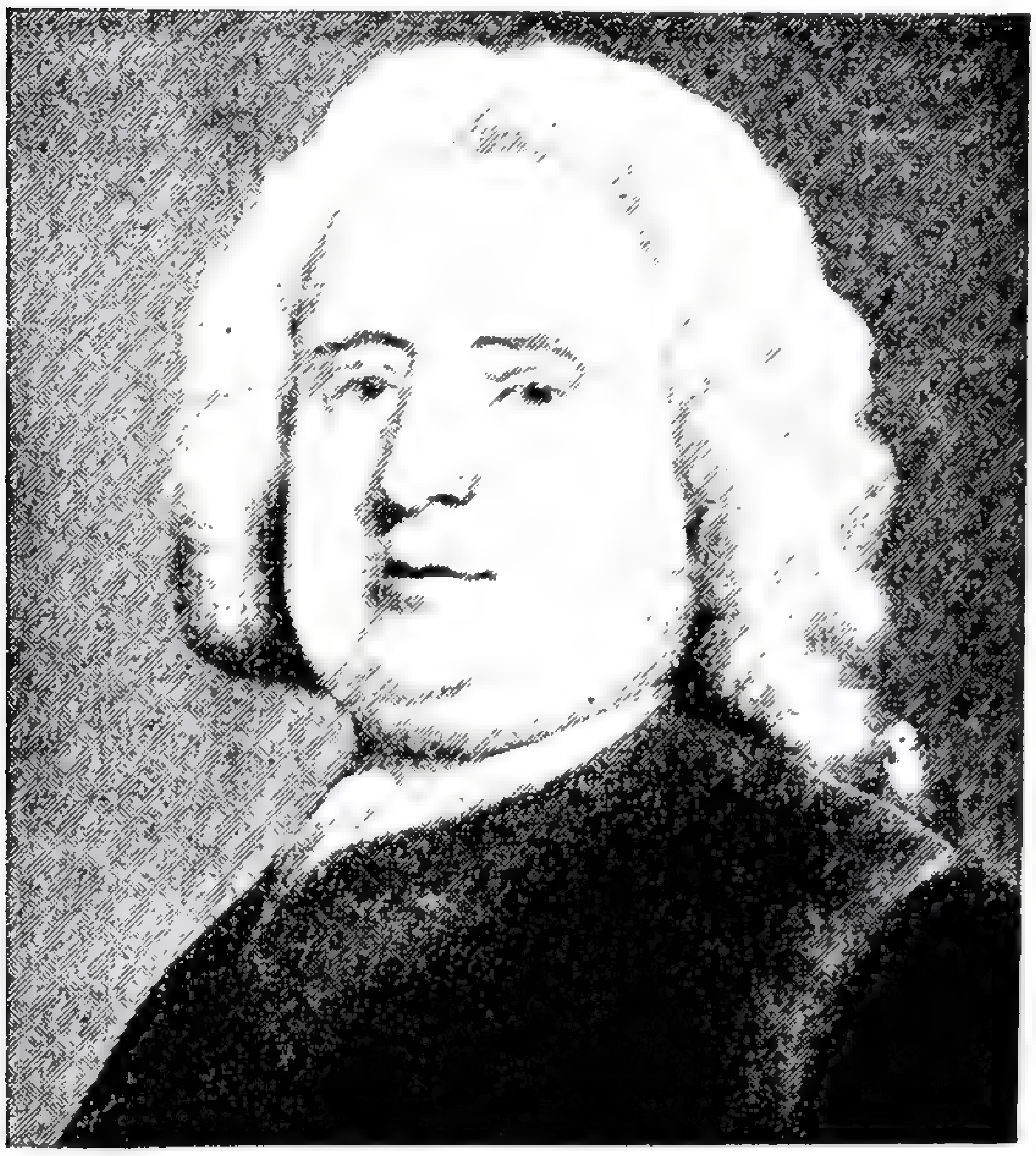
PROPAGANDIST NOVELS

Hardy, of course, does not use his novel for the purposes of propaganda. He is not out to convince his readers that there is such a power as the 'president of the Immortals' and that that power acts as the gods in *Lear*, who, it seems, 'kill us for their sport.' But the novel has often been used for the purposes of propaganda, for the straightforward purposes of changing public opinion. Thus *Uncle Tom's Cabin* by awakening the unimaginative to the miseries of the American plantation slaves was an active factor in the struggle for their freedom. Mr. A. P. Herbert's *Holy Deadlock* increased popular support for his Divorce Bill. Such books, the writers hope, will affect men's actions and help to change the conditions of his social life. The reformer is a man who is governed by what seems to him to be the truth. If he is not a fanatic in a wider sense than this he is interested in giving his views the best chance of a hearing. He will not therefore be too egocentric to go where the people are, to find his audience where it exists. And so he will seek the best form for putting his case. If the age is interested in the essay he will, if he has literary capacity, write essays. If the age is interested most in dramas he will write plays. Since stories have never been unpopular at any time, he has often used the narrative form and since, during the last 200 years, novels have had an easy pre-eminence in popularity over other forms of literature, he has often been found using the novel.

There is no reason why he should not use the novel. But there are real dangers in so doing. He must employ guile. His reader will need to be lulled into accepting his doctrine. If his doctrine is expressed too blatantly, the reader will throw down the book and consider himself badly cheated of what he took it up to find. All readers know what they want from a novelist. They want a novelist to be interested in the people and the events of his book, and interested in them for the sake of the people and the events themselves. They want to see him writing as if only those people and those events were the real things in the world. They know, of course, that he is acting—these persons and events do not exist outside the printed pages. But his acting must have a sincerity like that which Hamlet envied in the player who recited the speech about Hecuba.

Everybody is interested in persons and events whether in fiction or in real life. But they know enough about life to know that its major problems are insoluble in the universal sense in which a mathematical formula is soluble. That insolubility is indeed part of the attraction which life has for the human mind. The novelist who is interested first and last in persons and events will be reproducing the mystery and so interesting his readers in the way that they want to be interested. But if the author is suspected of having a solution for problems which are felt to be insoluble, the reader will immediately be on his guard. And for two reasons. In the first place, the reader feels that whether the author has a solution or not is irrelevant to the persons and events. And in the second place, he knows from experience that a person with a solution is less interested in persons and events than a novelist should be. The novelist using his novel for propaganda must see that that propaganda slides into the reader's mind parallel to the story and, as Herrick might say,

> . . . silently . . .
> As colours steal into the pear or plum.



SAMUEL RICHARDSON

The propaganda will slide into the reader's mind if the persons and events do not suffer by its presence, if the novel is a good novel even without the propaganda. Samuel Richardson's *Clarissa* is a good example. Its title-page reads:—

Clarissa: or, the History of a Young Lady: comprehending the Most Important Concerns of Private Life. And Particularly Shewing the Distresses that may Attend the Misconduct both of Parents and Children, in Relation to Marriage.

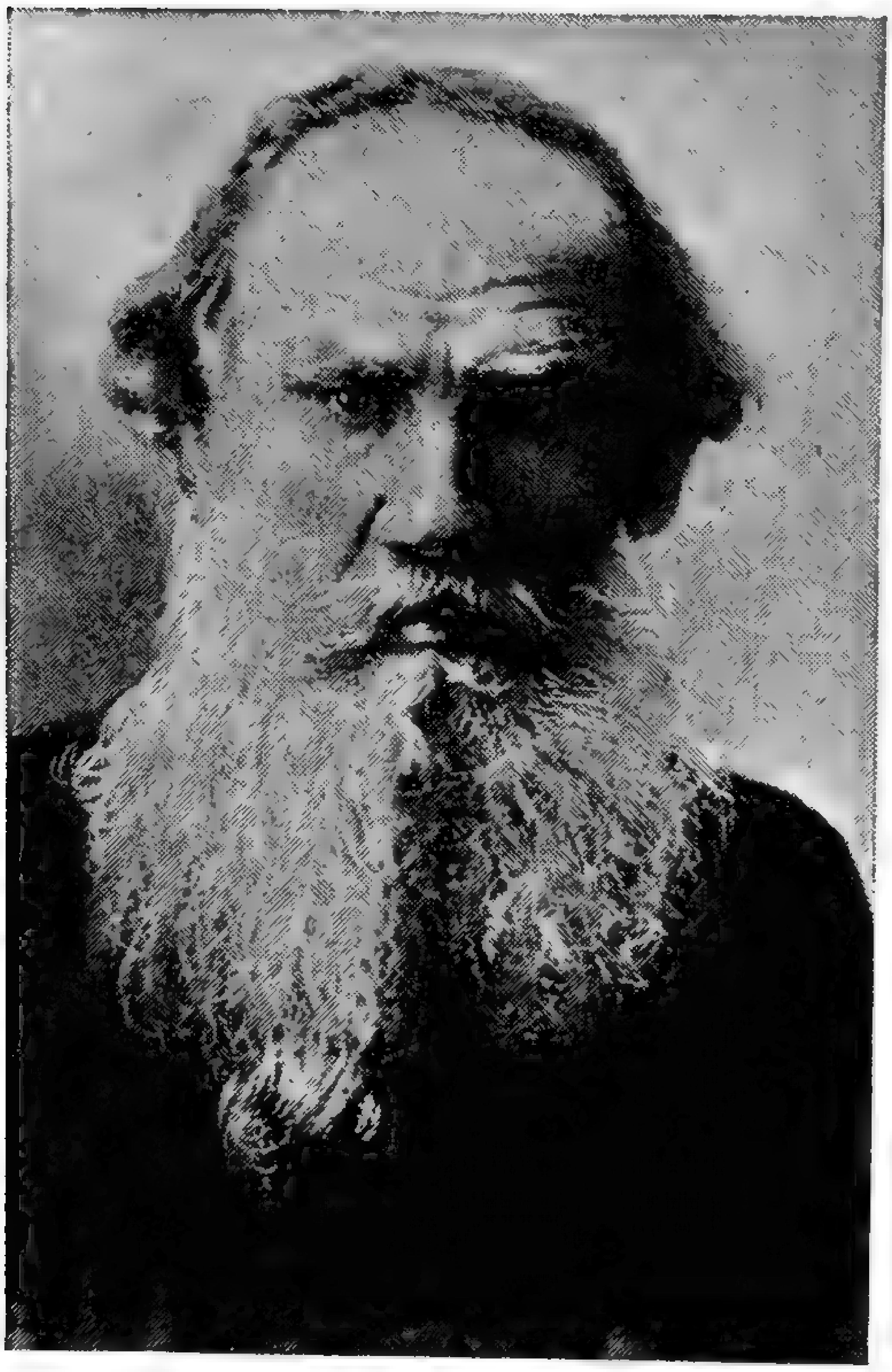
This kind of propaganda is as subtly realised as what is usually called the 'moral' of a great book. All great books have this moral value in something the same way that life itself, when contemplated, assumes moral value. The moral values which are embodied in, say, Tolstoi's *Anna Karenina* do not make one want to act in a new way, to do something different, so much as to want to be something different, something, as we say, 'better.' 'Better' actions follow 'better' being, but writers like Tolstoi, in their novels, do not seem interested so much in the action of their readers as in the being. The propagandist is one who is more interested in the action than in the being and as such is suspect—at least when writing novels.

THE HISTORICAL NOVEL

If the writer wishes to write a historical novel, the dangers are only too clear. He will, if he is not a master, produce a book which is neither novel nor textbook. Unless the writer knows enough about the period in the past which he has chosen for his scene to feel that period as real for him, he had better stick to the present, which he cannot help knowing. All novels require a great deal of knowledge of things, social customs, technical equipment, or the scene and its people will not be real. So many historical novels are failures because the facts in them do not affect the author's mind and feelings as the houses, clothes, motor-cars, law-courts and restaurants of to-day affect him. The historical novelist often reminds one of an amateur actor acting Elizabethan or eighteenth-century plays in hired, ill-fitting clothes.

TELLING THE STORY

There may, then, be many reasons behind the writing of novels. But those reasons will be illegitimate unless the novelist is more interested in his



COUNT LEO TOLSTOI

persons and events than in anything else, or unless he is clever enough to make the reader think so.

When the writer has his reason for writing, and understands the particular problem which it involves for him, he still has to write the novel.

The methods adopted in the past for writing novels have been very various. There is, to begin with, the novel the action of which is as simple as possible. The action of such novels may be said to progress in a straight line. In this kind the narrative is the thread upon which various incidents are strung in chronological order.

Defoe wrote novels of this kind. They begin at the beginning and proceed in the manner of a diary till the author stops. They walk through time as along a path. They have no form in the sense that form is design. Defoe's novels do not lack direction—as so many mediæval verse romances do. They are propelled, as an arrow is propelled through the air. They do not loiter, and they know where they are going in the sense that every step is firm and follows the last and precedes a next. They have the form which a human life has—not shapeliness, but sequence. The reader is bound to go on reading this kind of novel, not so much in order to see what happens in the end, but because travelling is itself exciting enough.

THE PICARESQUE NOVEL

The travelling is sometimes very exciting indeed because the hero is often a rogue. A novel with a rogue-hero is usually called a picaresque novel. The life of a rogue is most interesting when told in simple chronological form—"one damned thing after another." But the same form has been used for "good" heroes: e.g. in *Robinson Crusoe*.

Such novels have no 'plot.' A plot is a plan, a design, each part of which is bound to the others. Take one part

DANIEL DEFOE

away and the rest is weakened. No one would know from the resultant shape whether or not *Roxana* had had pieces cut out of it by Defoe on the eve of printing, because he is not interested in just how many beads there are on the string. A gap caused by an excision could be made unnoticeable by simply joining the two divided parts. But in a good detective novel a gap of this kind would make the whole novel nonsense. It would be impossible to disguise the excision and the rest of the story would lose meaning.

A detective novel is an extreme instance of the novel of design, since this kind of novel exists principally for the sake of its logically contrived plot. But other kinds of novels have something like this quality of pure design. Jane Austen's novels are among the most conspicuous for this virtue. *Emma* is planned as a whole in which every one of the innumerable details fits with precision.

Of quite another complexion is Henry James's *Ambassadors*, though its plot is as firm a whole. The plot of James's novel does not carry many events even in the sense that *Emma* carries events. Very little happens in the *Ambassadors*, that is, very little happens of a 'public' nature. The happenings in the *Ambassadors* are mainly events in the mind of Strether, the progress of his moods which in process of time amounts to a progress of character. This novel is a whole because its material all contributes to the end of the novel. Its plot is one mainly composed of impressions. The threads which tie Strether to the world are more 'private' than those which tie Emma to her world. In *Emma* the threads are 'public' ones tying her to her fellow-characters. An event in *Emma* immediately alters the relative positions of half a dozen characters of whom the heroine is one. Both novels have firm plots but their material is very different.

JANE AUSTEN

THE SO-CALLED PSYCHOLOGICAL NOVEL

The plot of a novel by Henry James is interesting for very little else than for its psychology, i.e. for the subtlety with which it represents the mind of its chief character or characters. Mr. Percy Lubbock, in his valuable book *The Craft of Fiction*, has summarised the *Ambassadors* as follows—it is significant that it can be told as briefly as the plot of many short stories:

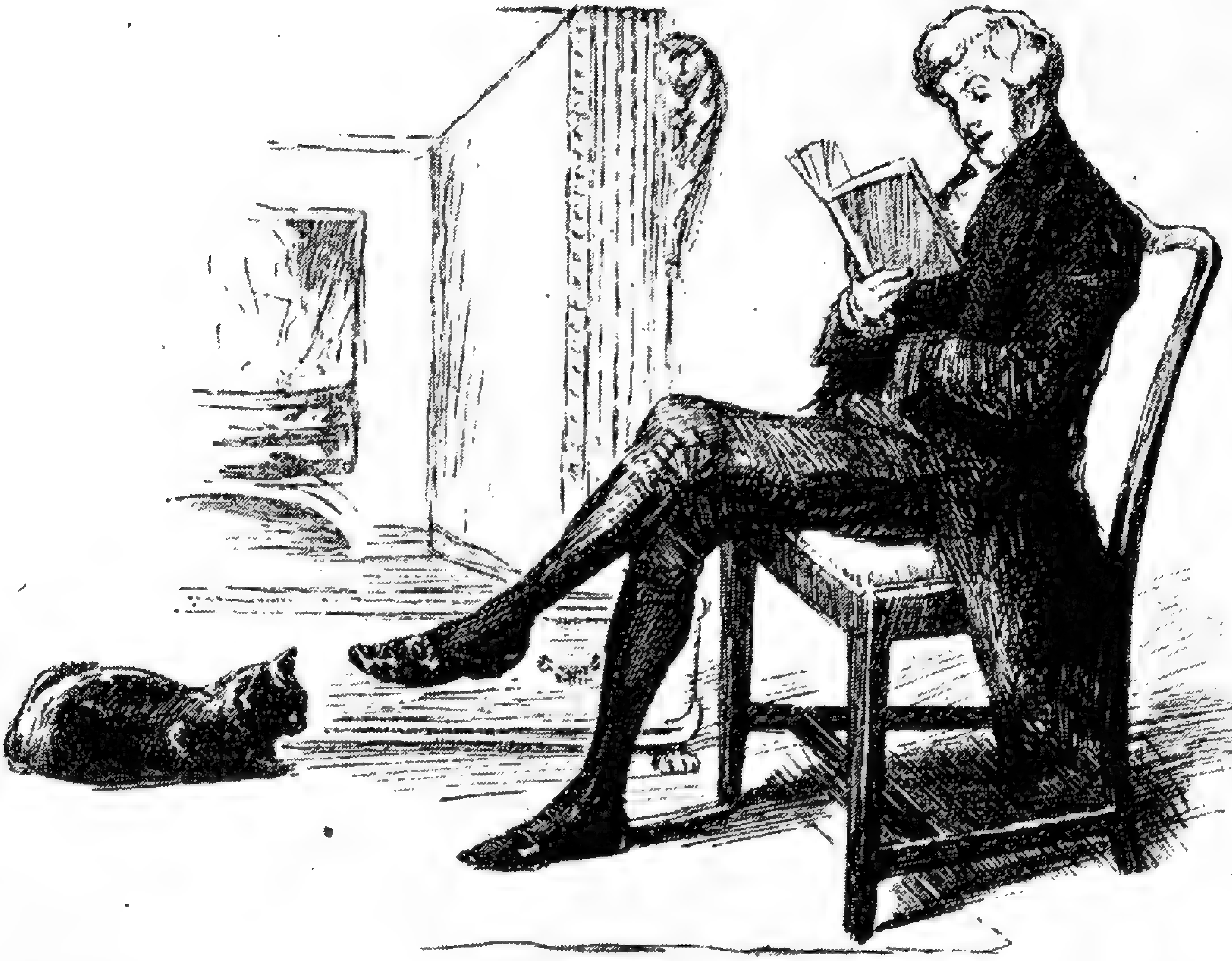
> The book is entirely concerned with Strether's experience of his peculiar mission to Europe, and never passes outside the circle of his thought. Strether is dispatched . . . by a resolute New England widow, whose son is living lightly in Paris instead of attending to business at home. To win the hand of the widow, Strether must succeed in snatching the young

man from the siren who is believed to have beguiled him. The mission is undertaken in all good faith, Strether descends upon Paris with a mind properly disposed and resolved. He comes as an ambassador representing principle and duty, to treat with the young man, appeal to him convincingly and bear him off. The task before him may be difficult, but his purpose is simple. Strether has reckoned, however, without his imagination; he had scarcely been aware of possessing one before, but everything grows complicated as it is touched and awakened on the new scene. By degrees and degrees he changes his opinion of the life of freedom; it is most unlike his prevision of it, and at last his purpose is actually inverted. He no longer sees a misguided young man to be saved from disaster, he sees an exquisite bountiful world laid at a young man's feet; and now the only question is whether the young man is capable of meeting and grasping his opportunity. He is incapable, as it turns out; when the story ends he is on the verge of rejecting his freedom and going back to the world of commonplace; Strether's mission has ended successfully. But in Strether's mind the revolution is complete; there is nothing left for him, no reward and no future. The world of commonplace is no longer *his* world, and he is too late to seize the other; he is old, he has missed the opportunity of youth.

JANE AUSTEN AND HENRY JAMES

It is clear that to tell such a story as the *Ambassadors* Henry James required a different method of writing from that of Jane Austen. Jane Austen's method was one which resembled chess play. She outlined her characters in their essentials and then set about grouping them and their conduct in progressive geometrical relationships. She is not concerned therefore with any subtleties of individual perception in the minds of her characters. Emma, it seems, 'thinks' by means of the same mental machinery that Harriet Smith, or Mrs. Elton 'thinks.' She has no special mechanism for experiencing what is round her. She is different from the other people in the story only because her character, her moral standards, and her 'personal reality' are different from theirs. But in Henry James's book one feels that part of Strether's power over us is the individuality of his way of experiencing the complexities of moment-to-moment experience. This, for instance, is a moment or two from a visit of his to his friend Miss Gostrey:

> . . . Her compact and crowded little chambers, almost dusky, as they at first struck him, with accumulations, represented a supreme general adjustment to opportunities and conditions. Wherever he looked he saw an old ivory or an old brocade, and he scarce knew where to sit for fear of a misappliance. The life of the occupant struck him of a sudden as more charged with possession even than Chad's or than Miss Barrace's; wide as his glimpse had lately become of the empire of "things," what was before him still enlarged it; the lust of the eyes and the pride of life had indeed thus their temple. It was the innermost nook of the shrine—as brown as a pirate's cave. In the brownness were glints of



MR. ELTON IN EMMA

A drawing by Chris Hammond from the George Allen edition of Emma. *The artist has well indicated the complacent conceit of the young parson.*

gold; patches of purple were in the gloom; objects all that caught, through the muslin, with their high variety, the light of the low windows. Nothing was clear about them but that they were precious, and they brushed his ignorance with their contempt as a flower, in a liberty taken with him, might have been whisked under his nose. But after a full look at his hostess he knew none the less what most concerned him. The circle in which they stood together was warm with life, and every question between them would live there as nowhere else. A question came up as soon as they had spoken, for his answer, with a laugh, was quickly: "Well, they've got hold of me!" . . .

It is this "snail-horn," exceptionally sensitive, perception of experience which more than anything else decreed that Henry James's kind of novel should be written in a different form from Jane Austen's. In Jane Austen the lines of the novel are clear as if they are drawn in copper. In Henry James the lines are almost imperceptible, because they are the lines which connect the moment-to-moment experiences of a single mind. In drawing her lines on copper Jane Austen could proceed in such a way as the following:

> This little explanation with Mr. Knightley gave Emma considerable pleasure. It was one of the agreeable recollections of the ball, which she walked about the lawn the next morning to enjoy. She was extremely glad that they had come to so good an understanding respecting the Eltons, and that their opinions of both husband and wife were so much alike; and his praise of Harriet, his concession in her favour, was peculiarly gratifying. . . .

With the change in the kind of material has gone necessarily a change in the manner of writing down that material. And so the 'plot' of Henry James's book is much more subtle than that of Jane Austen's book. It is not so much a series of geometrical drawings as a series of slightly misted labyrinths.

THE TECHNIQUE OF VIRGINIA WOOLF

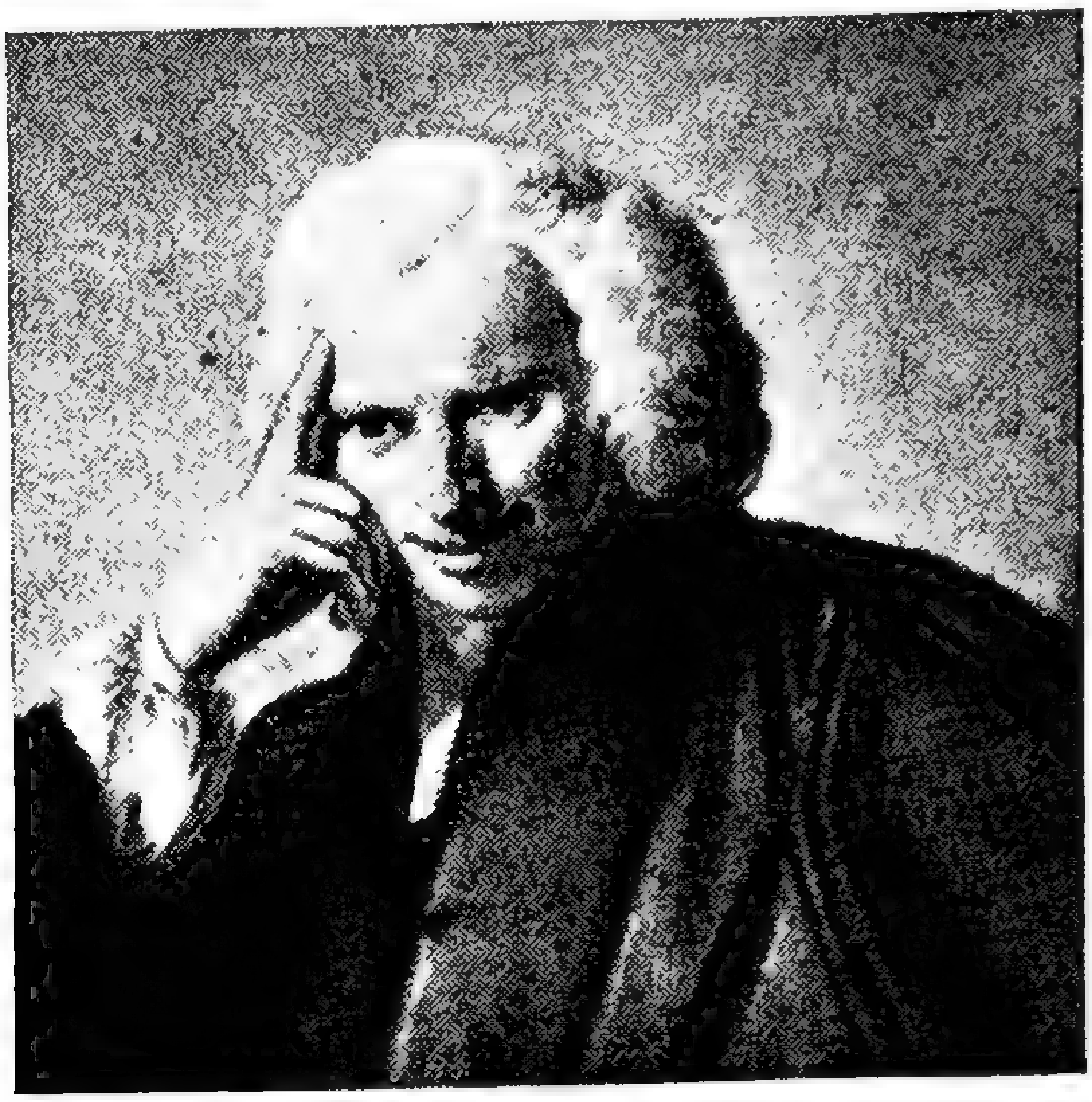
Later novelists have found Henry James's kind of plot appropriate for their material since that material itself is of a kind similar to his. A novel of Mrs. Virginia Woolf will do as an instance. In *To the Lighthouse* the material is often of a 'private' nature—individual sensations and realisations. Her novel, like the *Ambassadors*, is little more than a short story if its 'events' are narrated in précis. But the events set the minds of the characters working and it is these minds which she is interested in watching. Her people are interesting not so much because of what they do as because of how they live their lives from moment to moment, and what their 'philosophy,' their attitude to their lives, is. Her method of writing her novel is therefore like James's labyrinthine. Nothing is too insignificant if it lights up the way the minds of her characters work. This is the opening of *To the Lighthouse:*

> "Yes, of course, if it's fine to-morrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added.
>
> To her son these words conveyed an extraordinary joy, as if it were settled the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is

VIRGINIA WOOLF

> actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator as his mother spoke with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawn-mower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling—all these were so coloured and distinguished in his mind that he had already his private code, his secret language, though he appeared the image of stark and uncompromising severity, with his high forehead and fierce blue eyes, impeccably candid and pure. . . .

The style of this obviously owes a great deal to Sterne, that madcap novelist of the later eighteenth century. Sterne saw that the novel could represent the way experience reaches the individual mind in a much better way than it had already done. And so he began his *Sentimental Journey* in this way:

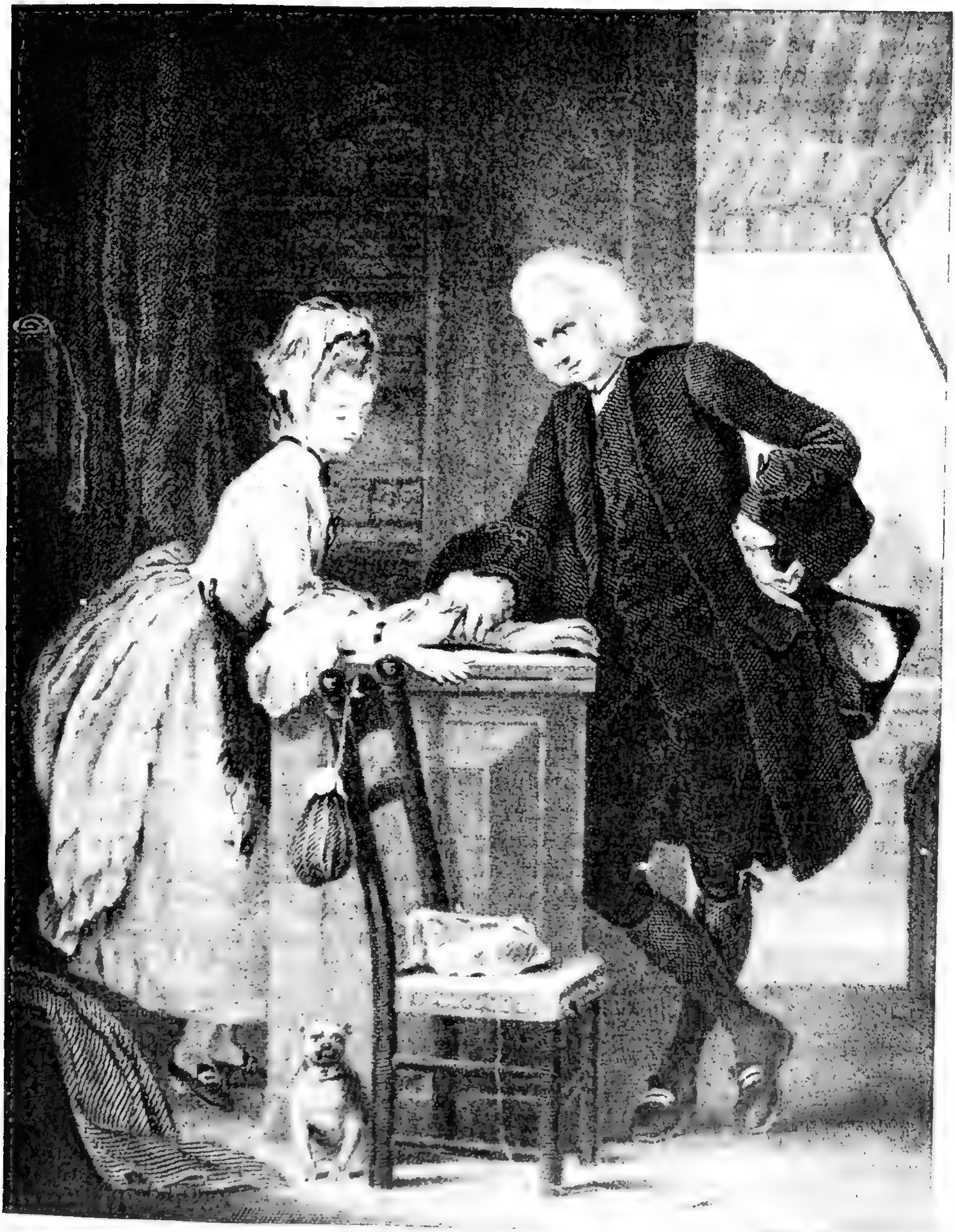


LAURENCE STERNE

> —"They order," said I, "this matter better in France."
>
> —"You have been in France?" said my gentleman, turning quick upon me, with the most civil triumph in the world.—Strange! quoth I, debating the matter with myself, that one-and-twenty miles sailing, for 'tis absolutely no further from Dover to Calais, should give a man these rights:—I'll look into them: so giving up the argument, —I went straight to my lodgings, put up half a dozen shirts and a black pair of silk breeches;—"the coat I have on," said I, looking at the sleeve, "will do,"—took a place in the Dover stage. . . .

Such a novel, obviously, is not beginning at the beginning, as is the picaresque novel. It breaks off a piece of experience somewhere in the middle and leaves its edges raw, because, as Sterne saw, human experience is more of a chaos than it would appear from the well-organised novels of Fielding.

Sterne never troubles about shaping a novel. He is out to surprise, to shock, to balk, to tease the reader. But Mrs. Woolf is out to construct a work of art as completely itself as a novel by Jane Austen. Mrs. Woolf's material is much less tangible than Jane Austen's. But it is none the less capable of being unified into a whole. In her pamphlet, *Mr. Bennett and Mrs. Brown*, published after her early novels had already appeared, she considered that the first thing a novelist should do was to create 'living' characters. This he obviously should do in some form or other, but the later practice of Mrs. Woolf has shown how much more he may do than this. In one novel at least she has



STERNE AND THE GRISETTE

A scene from The Sentimental Journey *where the young traveller meets and flirts with a young assistant in a shop that sells lace gl* [illegible] *The artist has drawn a portrait of Sterne. Compare this with* [illegible] *on page 360.*

succeeded. *Mrs. Dalloway* has human beings as an element, but no more than that, in a complete whole which has as much æsthetic as human value. Few novelists have shown a more developing sense of the possibilities of the novel form than Mrs. Woolf. There is little resemblance between *Mrs. Dalloway* and the first of her novels, *The Voyage Out*, the action of which progresses chronologically. *Mrs. Dalloway* is the story of a day's happenings, and the day chosen from the life of Mrs. Dalloway is only sensational because it is the day on which she gives a party. The ordinary events of that ordinary day, however, set her memory re-experiencing the life she has lived through, and by the time the novel ends the whole of the important events of that life are seen to have been lived through.

This kind of plot resembles that of Greek tragedy. Greek tragedy begins very near the end of its story and what is relevant to that story outside its ending is not acted but referred to as the end draws nearer. This is obviously an excellent method of presenting the reader with a whole which he can readily take in. (Aristotle, when speaking of the plot of tragedy, considered that it should not be too big or too small to be received readily by the audience.) A complete life-story may be difficult to take in as a whole if it is recounted step by step—as, for instance, that of Roxana is recounted by Defoe. But the point of reference which a restricted patch of time provides makes the reader's task easier and provides him with a more living totality of literary experience. Of course this kind of novel is very difficult to manage so that it achieves and sustains the necessary subtlety. The transitions back to earlier experience must seem 'natural,' they must seem to happen in the book as subtly as they happen in real experience.

Mrs. Woolf had already shown in her famous short story, *The Mark on the Wall*, how subtly she could show various minds slipping from scene to scene. *Mrs. Dalloway* shows that slipping and drifting with equal subtlety. The method can be used badly and scarcely anything annoys the reader more than when he finds it in incompetent hands.

NOVEL FORMS

Till the late nineteenth-century changes already mentioned, the novel, apart from the work of Sterne, stuck pretty closely to the chronological sequence of events. There were, however, certain variations of form within this order. The most important of these were (1) the story told in the first person, and (2) the epistolary form.

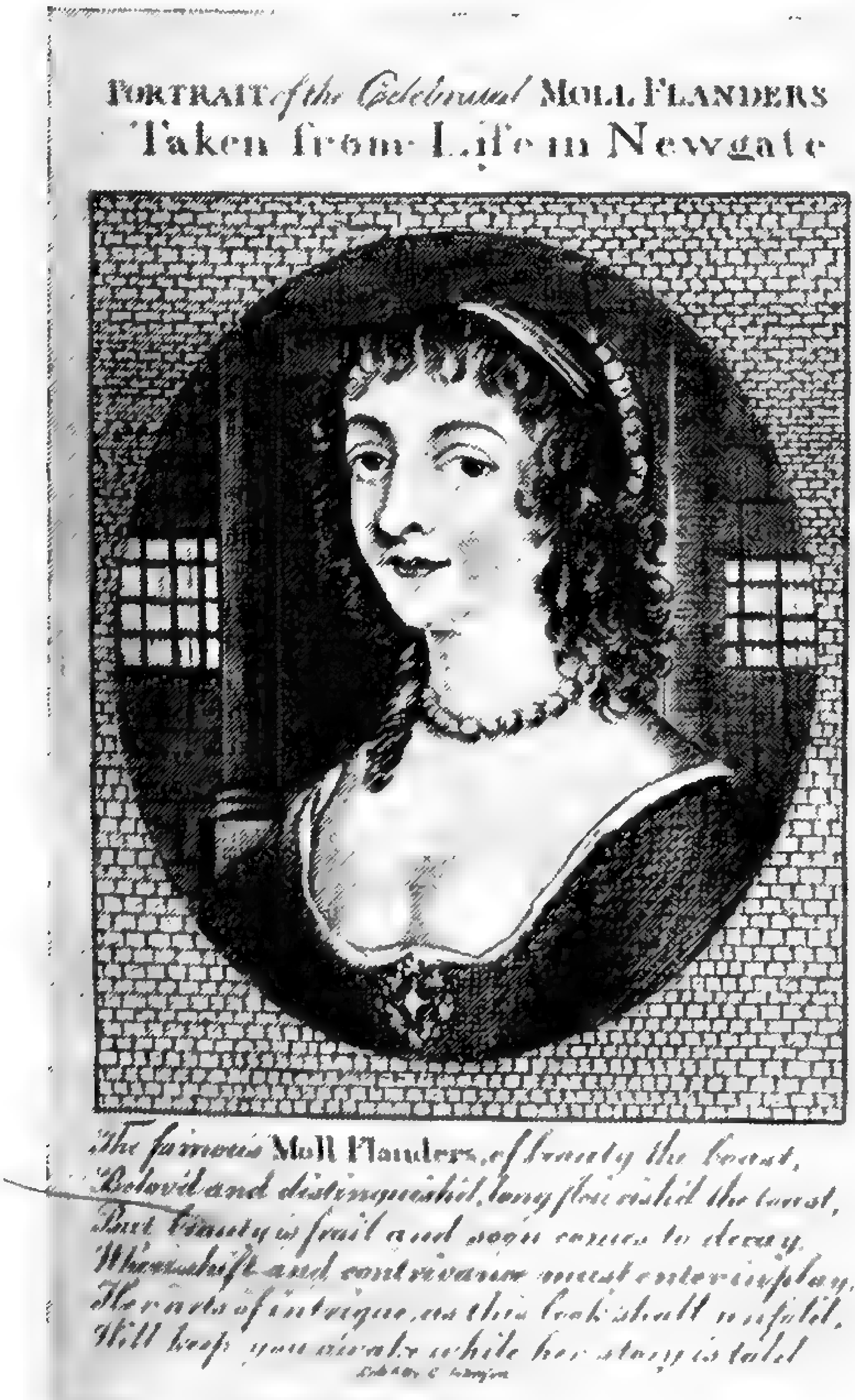
THE FIRST-PERSON FORM

The first-person form has obvious attractions which began when the first person recounted an event which he had experienced. The reader responds in a particular way to the first-person story. He knows well that people who buttonhole you, as the ancient mariner buttonholed the wedding guests, do so at their physical peril and so, if they are not madmen, usually have something to tell which they cannot hold in. The first-person narrator has refreshingly few literary ambitions. He speaks to the reader because he must, and this urgency means that he will have no time for any of the literary frills. Only what concerns the story concerns him. And so he does not begin his story with a slab of description but with a human voice speaking to the reader:—

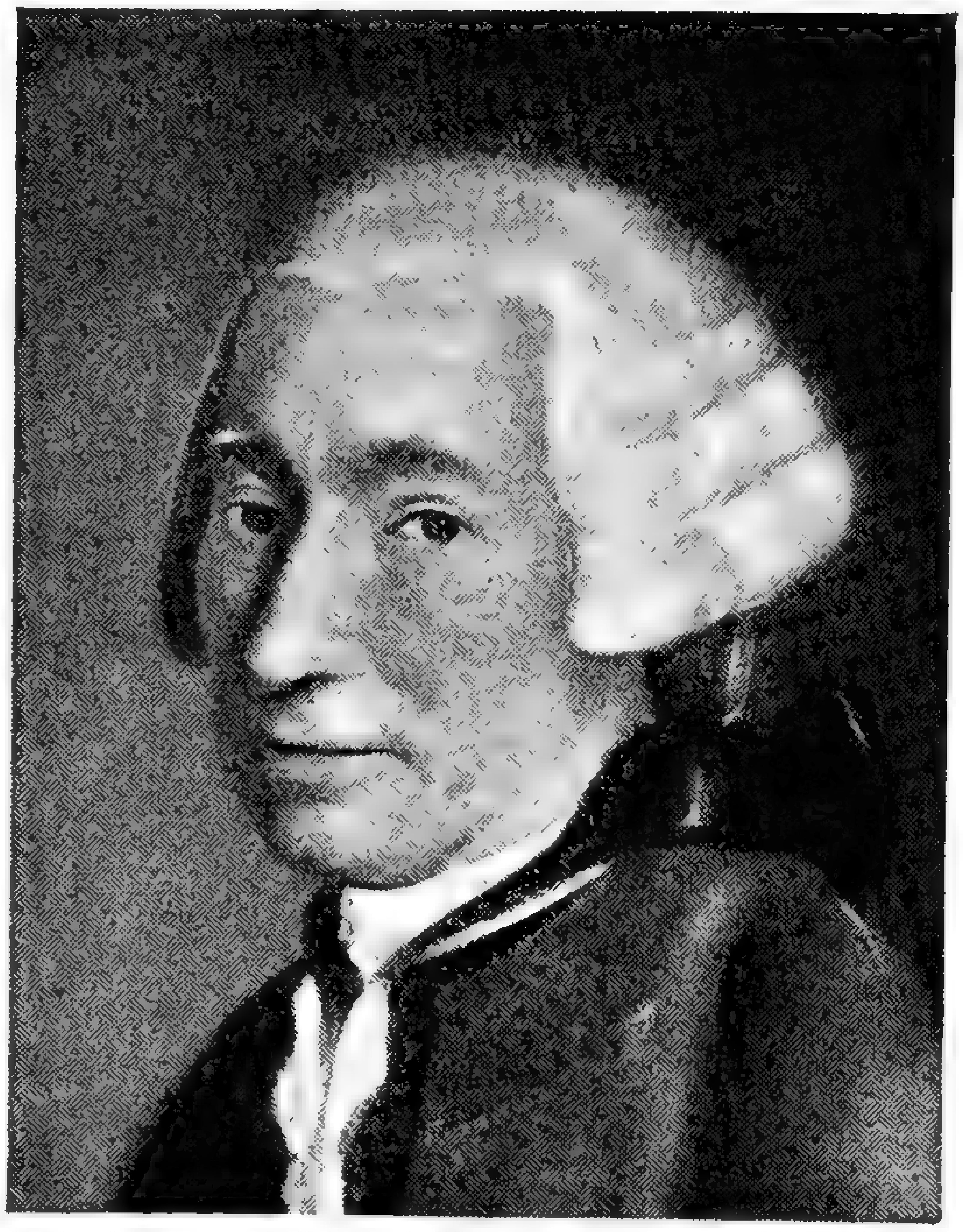
> My true name is so well known in the records or registers at Newgate, and in the Old Bailey, and there are some things of such consequence still depending there, relating to my

particular conduct, that it is not to be expected I should set my name or the account of my family to this work. . . .

That is the opening of Defoe's *Moll Flanders*. Defoe is the greatest master of the first-person story in spite of his boggling it at times. Defoe answers all the subconscious desires of the reader of this form, the desire to be led by the hand through adventures which he feels must obviously have happened, since here is their survivor and, as it were, their sole survivor. And not only this. Defoe satisfies the reader's desire to experience human friendship in books. His narrator seems a real human being, so intimate are the events of the story, and here, he feels, is this person telling *me*. He is flattered and listens with unusual sympathy.


PORTRAIT of the Celebrated MOLL FLANDERS
Taken from Life in Newgate
The famous Moll Flanders, of beauty the boast,
Belov'd and distinguish'd, long flourish'd the toast,
But beauty is frail and soon comes to decay.
When shift and contrivance must enter in play;
Her arts of intrigue, as this book shall unfold,
Will keep you awake while her story is told

MOLL FLANDERS
This imaginary portrait formed the frontispiece of an early edition of the book and greatly helped the feeling of reality of the character.



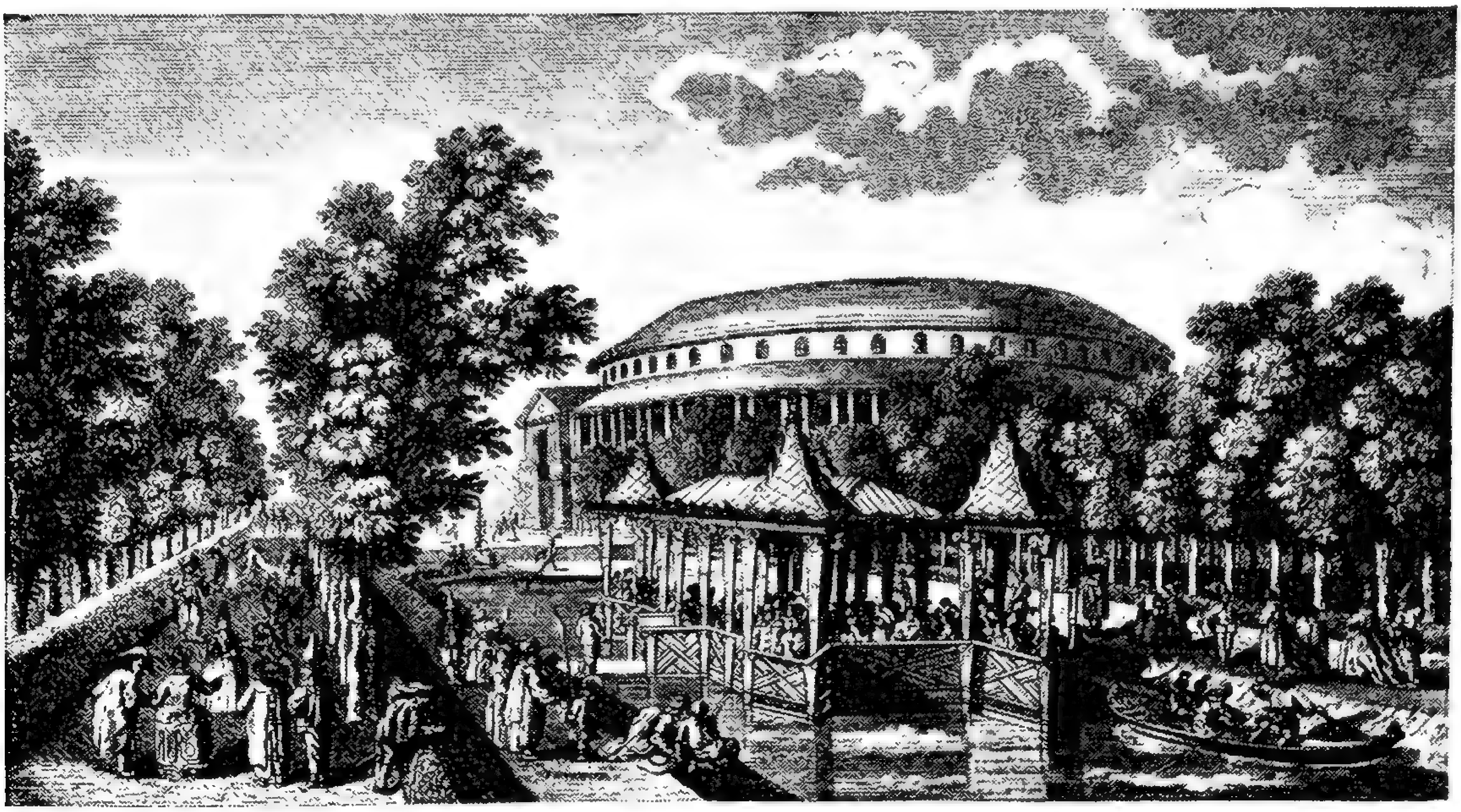
TOBIAS SMOLLETT

THE NOVEL WRITTEN AS LETTERS

Then there is the epistolary novel. So far as its most important English practitioner was concerned the epistolary novel was discovered accidentally. Richardson's series of letters, intended as models in the art of letter-writing, became one of the first English novels—certainly the first masterpiece in epistolary form. The epistolary novel has various virtues and defects, or, rather, presents various opportunities and difficulties. Richardson did not very much mind how he got over the difficulties. People write letters describing at a length required by the reader what the recipient of the letter already knows all about. And people write far too much for human possibility. This matters very much in a novel which gives the illusion of actuality in other respects. There are many traces of Richardson's clumsiness in getting his material into the confines of letters. Richardson seems to have been negligent about his machinery in full conviction that the reader was too excited to mind. Certainly the anonymous author of *Shamela* (it was probably Henry Fielding) minded, and made the most of his chance of parody. But the letter form in Richardson's hands has obvious merits. The chief one is that the material is presented privately through the medium of the characters themselves. That is, the action is always seen at one remove and is interpreted while it is being displayed. This is what happens virtually when a novel is written in the first person. But the epistolary novel has as many of these first persons as there are letter-writers. And these different letter-writers can vary the story by writing in accordance with their own characters.

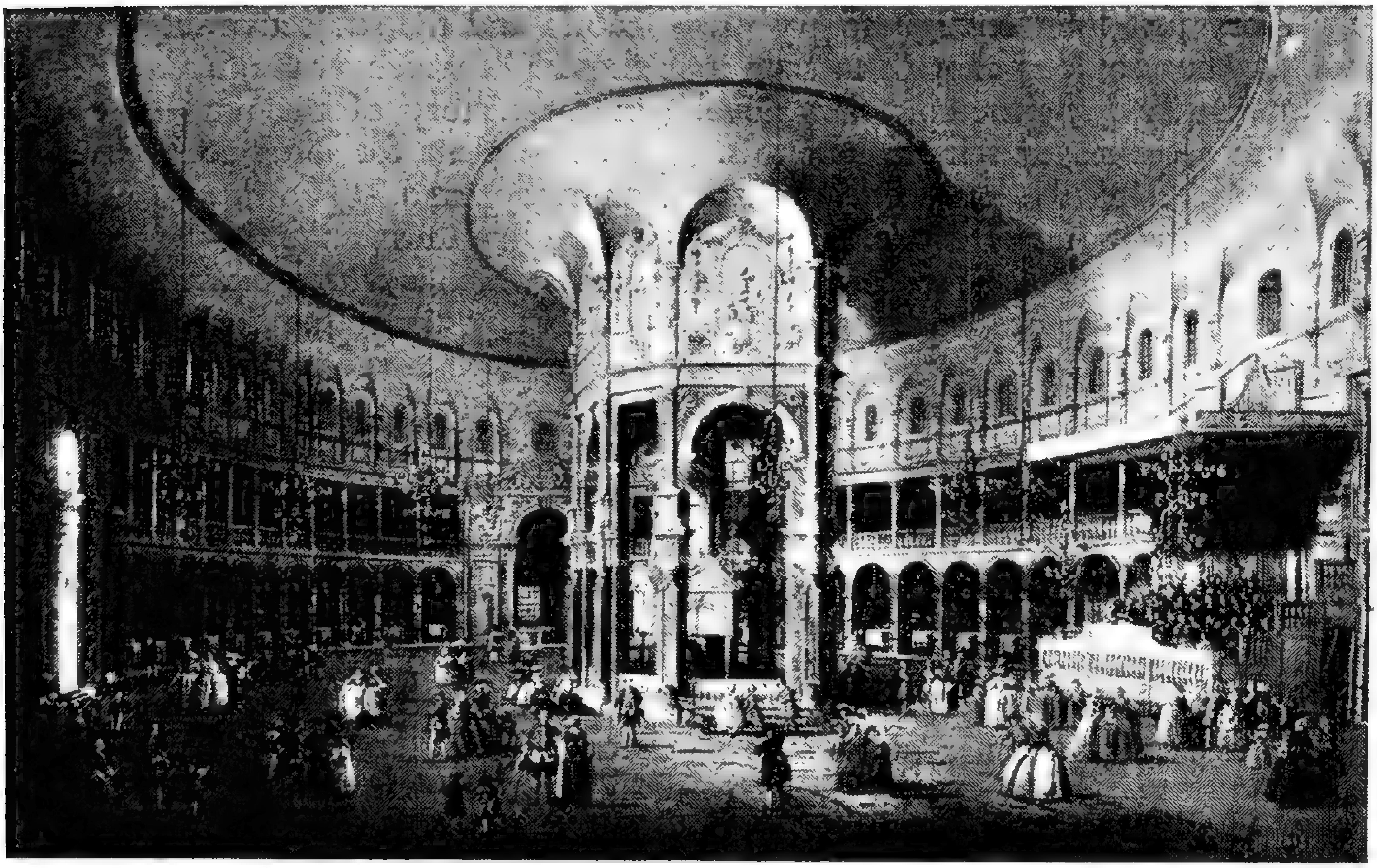
This variation in Richardson is not very wide but in Smollett's *Humphry Clinker*, written later in the eighteenth century the variation is widened to include very distinct styles. In *Humphry Clinker* there is Matthew Bramble, whose letters are soaked in grumbles about the state of his health, there is his beautiful young niece, Lydia Melford, who is charmed with everything. Their various letters are particularly amusing when they describe the same thing. For instance, they visit Ranelagh, one of the popular London pleasure gardens of the eighteenth century. Matthew Bramble records his characteristic disgust:

> One half of the company are following one another's tails, in an eternal circle, like so many blind asses in an olive mill, where they can neither discourse, distinguish, nor be distinguished; while the other half are drinking hot water, under the denomination of tea, till nine or ten o'clock at night, to keep them awake for the rest of the evening. As for the orchestra, the



RANELAGH GARDENS

An old print showing the gardens during a masquerade. The building in the foreground was known as the Chinese Building. Behind can be seen the Rotunda.



INSIDE THE ROTUNDA AT RANELAGH

The orchestra may be seen on the right under a large sounding board. Tables for refreshments were set under the arches all round the hall. The central arches contained an enormous fireplace which was the main source of heating.

> vocal music especially, it is well for the performers that they cannot be heard distinctly.

On the other hand, Lydia's letter dances with excitement. Ranelagh for her

> is crowded with the great, the rich, the gay, the happy, and the fair; glittering with cloth of gold and silver, lace, embroidery, and precious stones. While these exulting sons and daughters of felicity tread this round of pleasure, or regale in different parties and separate lodges, with fine imperial tea and other delicious refreshment, their ears are entertained with the most ravishing delights of music, both instrumental and vocal.

On top of this variety there is the wildly comic spelling of the letters by the servant, Winifred Jenkins.

Another virtue of the epistolary novel is its sense of the just-after and the just-to-come. Nothing is ever happening in the present but in a novel so crowded with incident as Richardson's *Clarissa* (that it is minor incident does not really matter), the letters always occupy that nick of time between what has just finished happening and what is just about to begin to happen. Richardson's heroines, Pamela and Clarissa, give one the impression of being driven to climb from rock to rock and resting just long enough in each sheltered nook to scribble half a dozen or so pages reporting progress before the veering wind beats them on to the next nook. This is one way of expressing the unique merit of the letter form in the hands of Richardson. With him the epistolary novel provides strong suspense. That suspense would not have been so strong in any other form, since the interchange of letters holds up the story just long enough to try our patience but not long enough to snap it. In Smollett's hands the epistolary novel has other virtues, but it has not this.

How pleasing the letter novel can be is shown by its many examples among smaller writers. Its sense of cosy intimacy, for instance, was exploited in Jean Webster's *Daddy-long-legs*.

There are, of course, other variations on the chronological scheme outside the epistolary form. Wilkie Collins certainly improves the interest of his *Moonstone*, for example, by giving the job of narrating to several well-defined persons in turn, and using for other sections of the story letters and the relevant passages from a diary.

THE INTRUSIVE AUTHOR

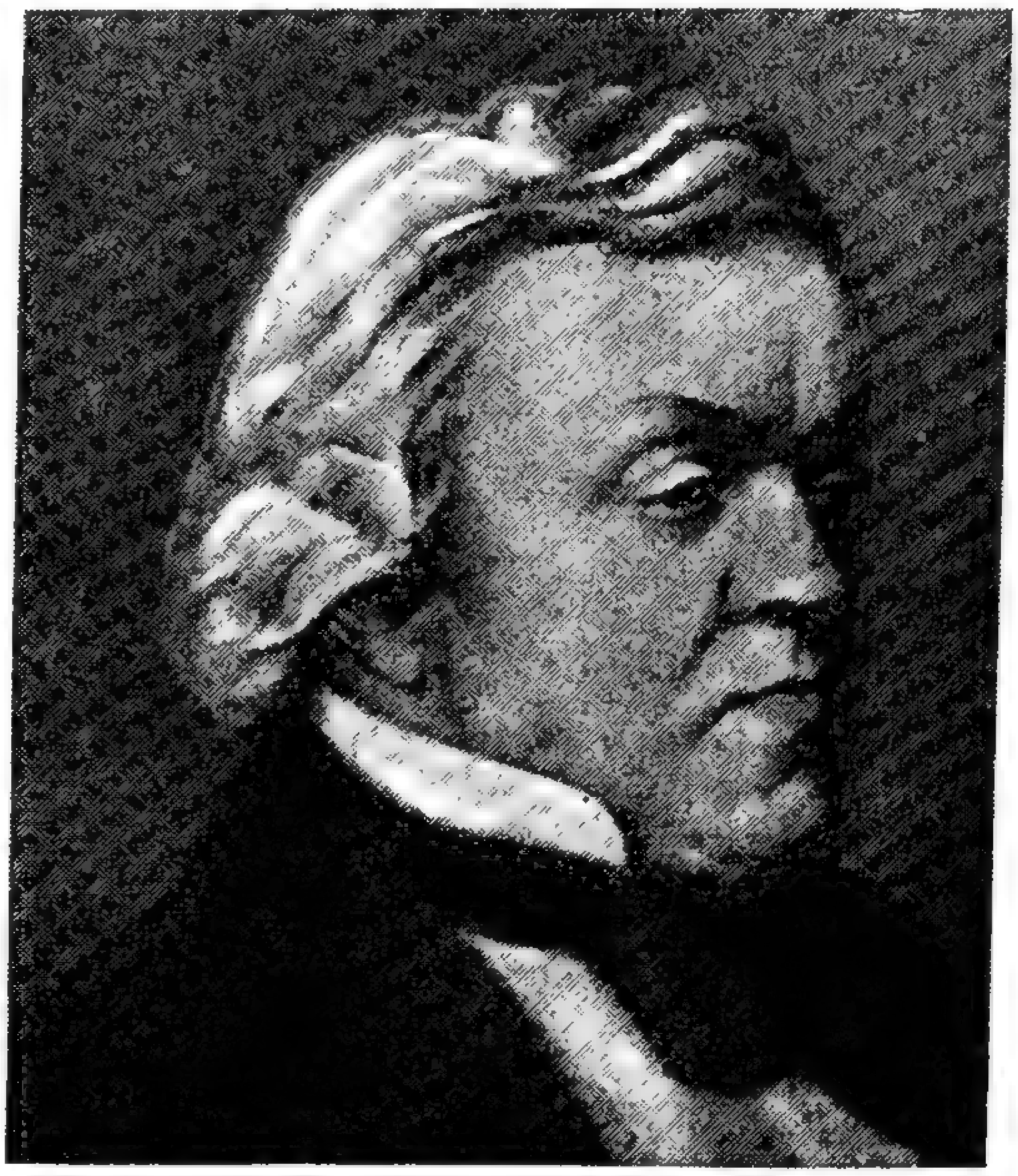
If the writer decides to tell the story himself he should choose his position and stick to it. Fielding and Thackeray, for instance, annoy their modern readers by alternating pure narrative and comments of their own. This personal showmanship is suffered because the show is excellent. It is suffered but it is not enjoyed.

DESCRIPTIVE PASSAGES

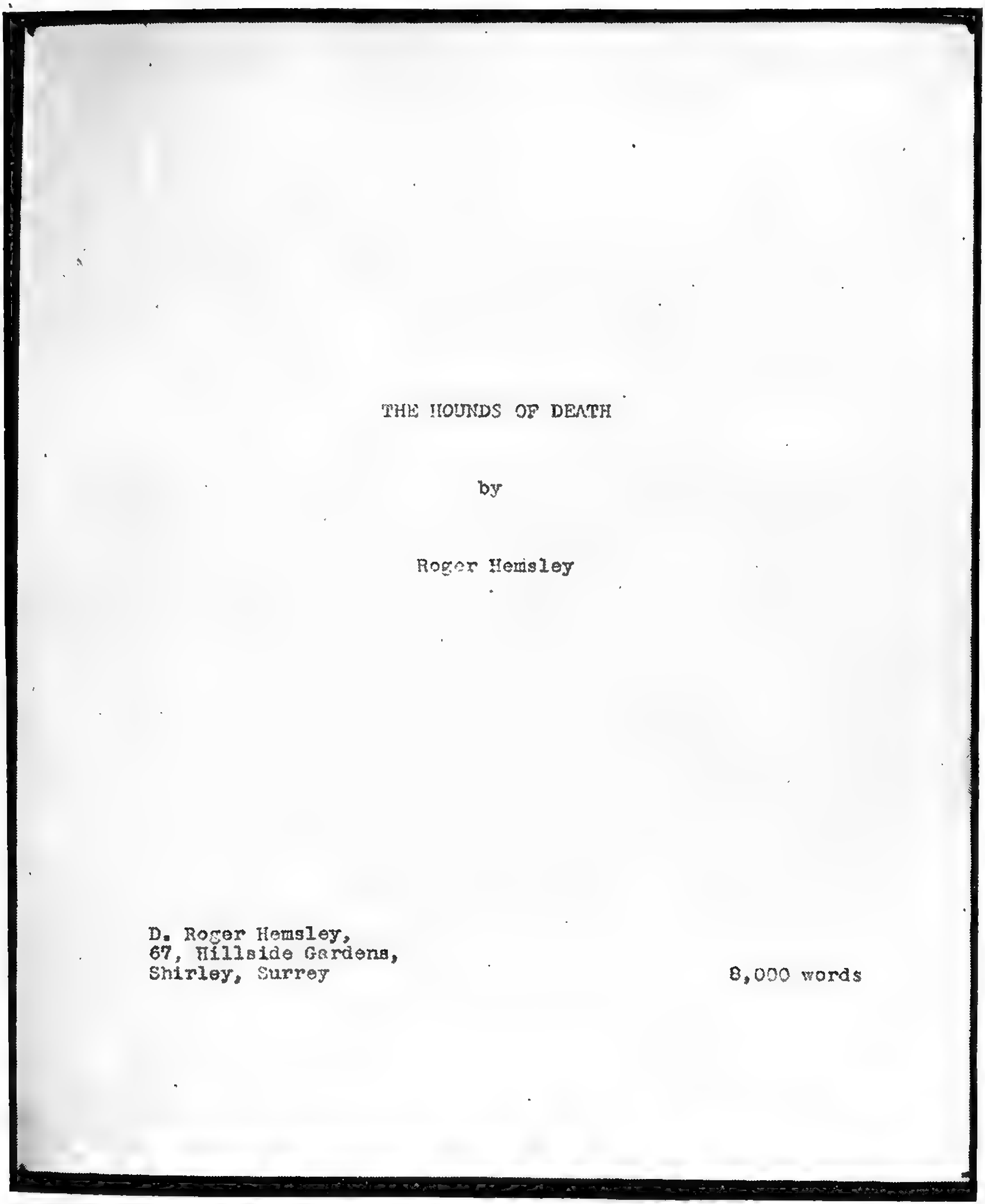
The principal concern of the novelist is with people and events. Too many twentieth-century novelists have written novels without an interest in either people or events. This is because, up to 1930 at least, the novel was the most vital form, was the medium of the best talent (the first thirty years of the twentieth century have little achievement to show in either drama or poetry). Since the novel was the most vital form and also the most popular it attracted authors who were unfitted for its requirements.

Many of these authors belong by nature to the early nineteenth century, because their principal interest is in describing the phenomena of external nature and the subjective moods which those phenomena can govern. Never in the history of the novel was there such a talent for description displayed on every hand. The novel often came most alive during the description of its scene, which is wrong praise for a novel.

In the work of the great novelists of all kinds place is carried, so to speak, on the back of the story. It does not very much matter if the description is scant or plentiful so long as the story carries it as a horse its saddle. A long novel can stand a full realisation of its scenes though not all long novels have that full realisation. The first-person novel, for instance, scarcely allows such a realisation. Defoe certainly has no time for them. Nor has the epistolary novel in the hands of Richardson. If a room is 'realised' by Richardson it is realised only in so far as it is used. Similarly in Fielding there is little particularising of the scene. We know that a scene is happening indoors, in a coach, in an inn, but we are not troubled with the vases on the mantelshelf, or the scent of the flowers in the hedgerow. This was



W. M. THACKERAY



THE HOUNDS OF DEATH

by

Roger Hemsley

D. Roger Hemsley,
67, Hillside Gardens,
Shirley, Surrey

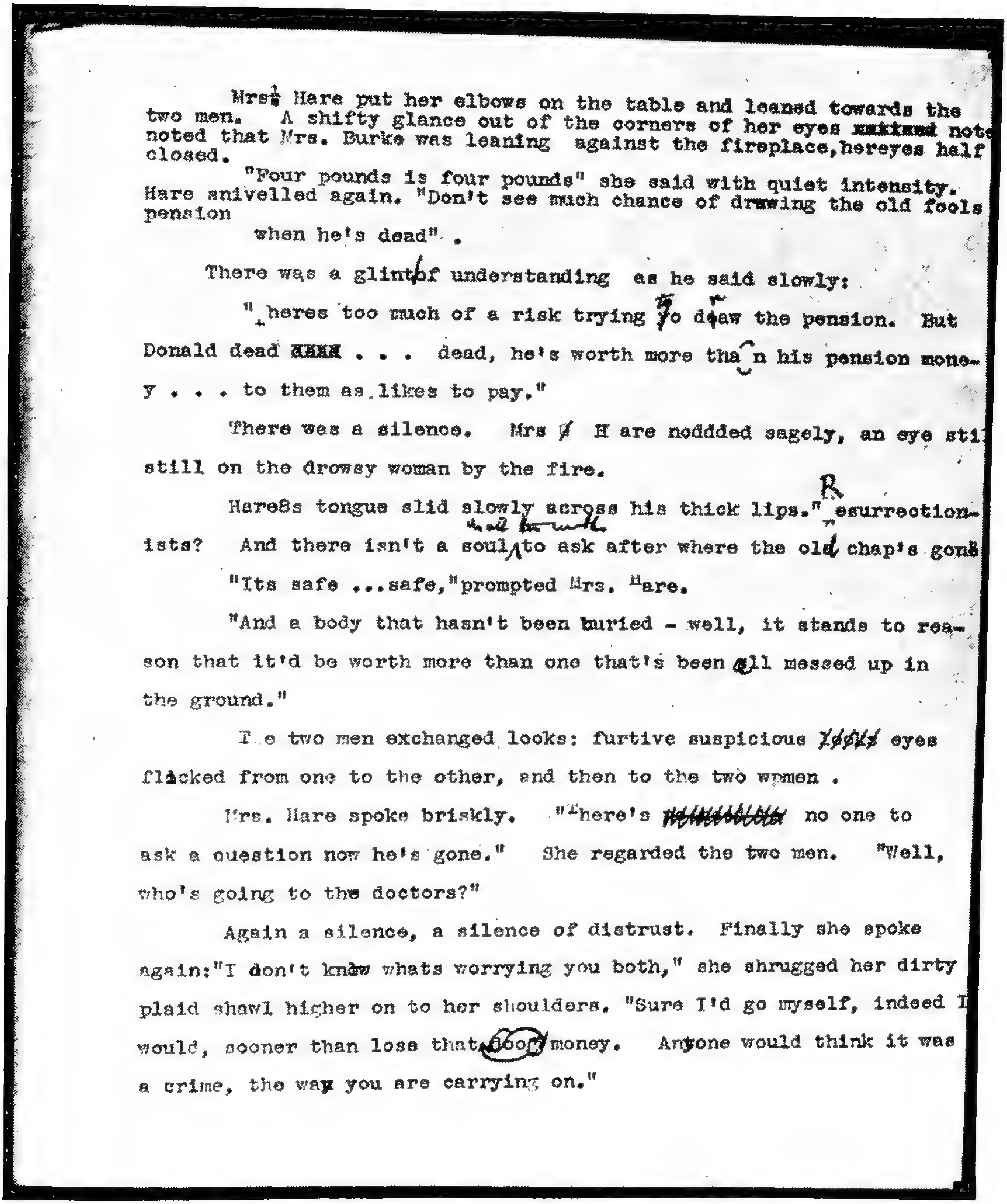
8,000 words

HOW THE TOP PAGE OF THE MANUSCRIPT SHOULD BE LAID OUT

partly because these eighteenth-century authors believed with Pope that

> *The proper study of mankind is man.*

But during the eighteenth century it was discovered by novelists that scenery of itself had real interest. Often they made the mistake of indulging this interest in the middle of their stories. Mrs. Radcliffe's pale Gothic thrillers must, of course, be set in wildly romantic continental surroundings, but she need not have made quite so many thefts from the guide books of the time. Scenery is preposterously overdone in her novels, because it is the author



Mrs. Hare put her elbows on the table and leaned towards the two men. A shifty glance out of the corners of her eyes ~~xxxxxxx~~ note noted that Mrs. Burke was leaning against the fireplace,hereyes half closed.

"Four pounds is four pounds" she said with quiet intensity. Hare snivelled again. "Don't see much chance of drawing the old fools pension when he's dead" .

There was a glint of understanding as he said slowly:

"Theres too much of a risk trying to draw the pension. But Donald dead ~~xxxx~~ . . . dead, he's worth more than his pension money . . . to them as likes to pay."

There was a silence. Mrs H are noddded sagely, an eye sti still on the drowsy woman by the fire.

Hare8s tongue slid slowly across his thick lips."Resurrectionists? And there isn't a soul [illegible] to ask after where the old chap's gon

"Its safe ...safe,"prompted Mrs. Hare.

"And a body that hasn't been buried - well, it stands to reason that it'd be worth more than one that's been all messed up in the ground."

The two men exchanged looks: furtive suspicious ~~looks~~ eyes flicked from one to the other, and then to the two women .

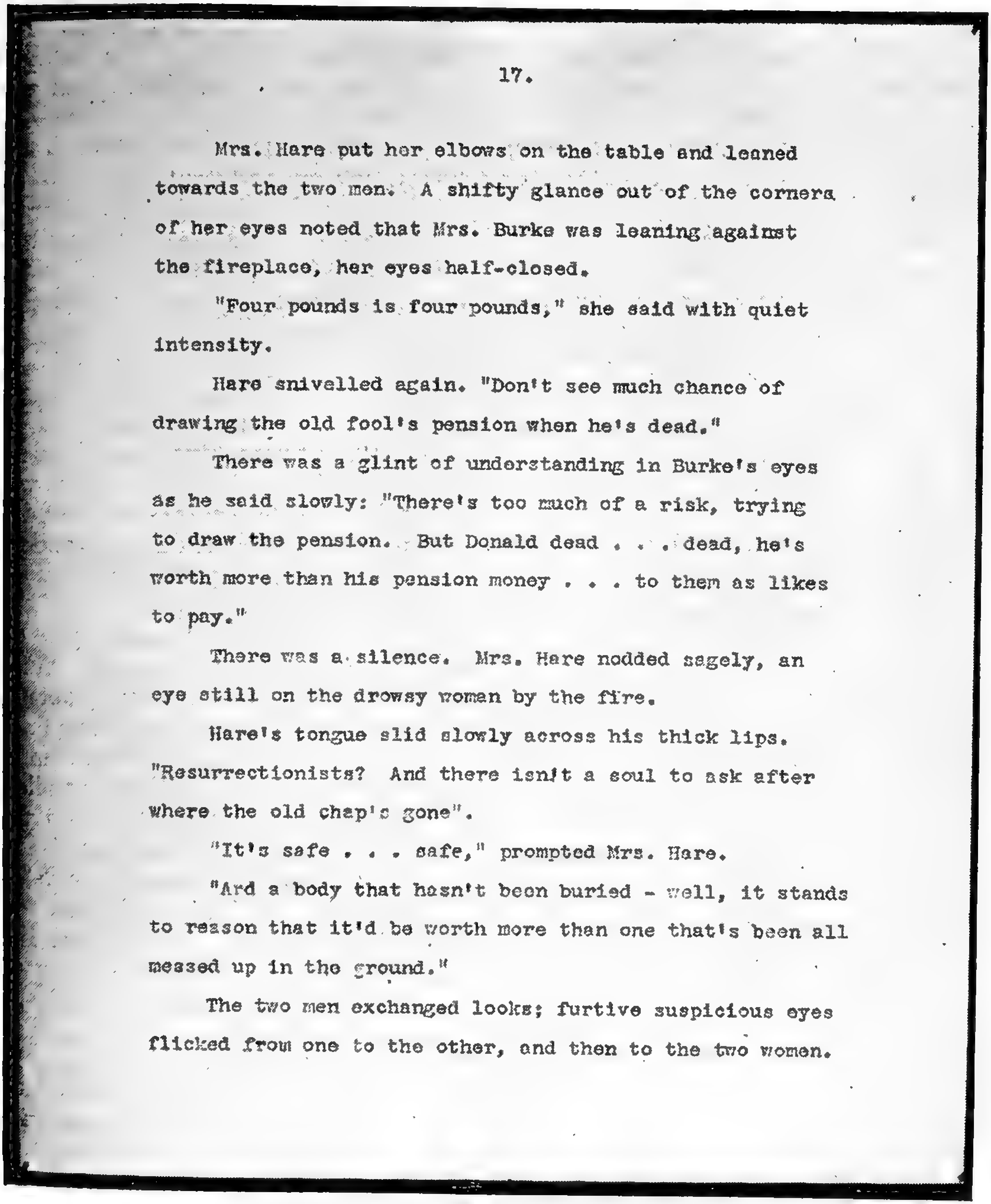
Mrs. Hare spoke briskly. "There's ~~xxxxxxxxx~~ no one to ask a question now he's gone." She regarded the two men. "Well, who's going to the doctors?"

Again a silence, a silence of distrust. Finally she spoke again:"I don't know whats worrying you both," she shrugged her dirty plaid shawl higher on to her shoulders. "Sure I'd go myself, indeed I would, sooner than lose that good money. Anyone would think it was a crime, the way you are carrying on."

A BADLY PRODUCED MANUSCRIPT

Note the too-narrow margin, the way that the typescript runs off the page at the right, the irregular spacing, the unnumbered page, careless mistakes and illegible corrections.

rather than her characters who is susceptible to it. There is real difference between her slabs of travel-book description and the equally long descriptions of scenes in Thomas Hardy's novels. Hardy's novels require these fully realised scenes because the characters' lives are seen as part of them. If the novelist sees the earth as indivisibly part of the very bone of his characters, then his scenes can be described at the length which Hardy's are.



17.

Mrs. Hare put her elbows on the table and leaned towards the two men. A shifty glance out of the corners of her eyes noted that Mrs. Burke was leaning against the fireplace, her eyes half-closed.

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There was a glint of understanding in Burke's eyes as he said slowly: "There's too much of a risk, trying to draw the pension. But Donald dead . . . dead, he's worth more than his pension money . . . to them as likes to pay."

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A NEATLY PRODUCED MANUSCRIPT

Note the margins on both sides, the clear even spacing and ease with which the story may be read.

ADVICE TO THE NOVELIST

The writer who is going to turn his hand to writing a novel will not need much advice that he cannot pick up for himself. If he is about to write a novel he may be supposed to have read some novels and he can learn more from his reading of the novels of other authors than from any text-book of the craft. What has already been written here will serve to introduce him to the way in which he can study the effect of different materials and methods in the work of novelists, and if he is interested in examining novels further he will do well to study Mr. Percy Lubbock's *Craft of Fiction* (Jonathan Cape, 3*s.* 6*d.*). He may have materials which demand a new form, but it is safe to say that very few new literary forms arise which have not their roots in the forms of the past, even though it is only in the forms of the immediate past. Coleridge realised that, however much the writings of the past matter, what matters most for the young writer is the work of his contemporaries: 'No models of past time, however perfect, can have the same vivid effect on the youthful mind as the productions of contemporary genius.' And not only contemporary genius, but contemporary talent, too. It is his contemporaries, his immediate predecessors and fellows, who make him want to write, and it is they who give him most help in his discovery of how it is best to write. The new novels pouring from the press in weekly loads may be good or bad, be destined to last for all time or for a few months. But their quality will not matter very much to the young writer who will take what is in him to take. All that matters is that they are new, written by his fellows; novels which he himself might have written.

PREPARING THE MANUSCRIPT FOR PUBLICATION

A word or two must be said about preparing the MS. of the finished novel and setting about having it published. The young writer must realise that, however dear his writings are to him, to a publisher they are just one more item in the day's routine. A publisher must be seen not as a friend or an indulgent uncle, but as a business man. In dealing with him, therefore, the author will be as businesslike as possible. He will, to begin with, present his MS. typed and with enough postage stamps to provide for its return if it isn't wanted. He may, if he is a good typist, type his MS. himself, but if he is only an indifferent performer he would be well advised to have it typed professionally. The MS. should be typed on quarto paper, that is, on paper measuring about 8 by 11 inches. The typing should be double-spaced, that is, an amount of paper equivalent to a line of type should be left blank between every two lines of type. Only one side of the paper will be used. The leaves of the MS. will be numbered, so that if they are accidentally disarranged they can be re-sorted easily. The name and address of the author should be prominently placed on the title-page. The most useful binding for a MS. is the spring-case, obtainable at any stationer's. (A printer finds a MS. which has been bound in a permanent way inconvenient to handle.) If the writer is unacquainted with the kind of book associated with particular publishers it would be wisest to employ a literary agent. An agent becomes of particular importance if the novel is a success and the question of dramatic and film rights comes up.

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HOW TO READ AND ENJOY BOOKS

By Geoffrey Tillotson, M.A.(Oxon), B.Litt.(Oxon)

PEOPLE read books for several different reasons. Some read because it is their job to experience the contents of books—scholars, teachers, librarians, professional men who have to keep up with the advances in knowledge which are made in their professional subjects. Others read because they want to, and for no other reason. These readers see in literature a way of amusing themselves in what may be a serious or light-hearted way. It was with these in view that Matthew Arnold quoted the old poet Hesiod, who said that the Muses were born to provide forgetfulness of evils and a truce from cares. These readers have a natural instinct to discover what is inside the books which they can get hold of and which they have the time to read. And then there are other people who read because if they do not read they seem out of it among their friends. Unless they can show acquaintance with the "books of the moment" they know that they will miss the limelight at dinner parties.

Since readers read for different reasons, it follows that the books they read will be different. And this diversity will be still further augmented by the diversity of taste. People reading simply for pleasure will read what gives them most pleasure. Some will go to poetry, others to novels, others to serious general literature (about exploration or the prison system, for instance) or to biographies and autobiographies. The scholars and teachers will all have their particular specialised fields . . . And so it comes about that "of the making of many books there is no end," an excerpt from the wisdom of Solomon of which even he cannot have seen the whole force.

The professional students know how to set about their reading. It is part of their professional equipment. But those reading 'for pleasure' are not always so certain. They may find the following pages useful as a means of increasing the pleasure which they are already finding in literature.

The present age is one of cheap books. There never was a time when people could lay their hands so easily on books, good, bad and indifferent, either to buy them or to borrow them from public libraries.

To begin with, there are the "classics." These are reprinted over and over again in such series as the *Everyman Library* or the *World's Classics.* These series are cheap and if a book is included in them we know with certainty that it is worth our attention. Then there are the contemporary books. These are more expensive and much more difficult to assess, since those destined to become classics are printed and bound in the same fashion as those which will not be heard of again after a few months. How can the ordinary reader find his way among such multitudes surviving from the past or coming newly from the press?

The literature of the past is much more easy to manage than that of the present. To begin with it is already sorted—only what is 'effective' has noticeably survived. Take the eighteenth century, for instance. We all know that it is the century of Pope and Swift, of Gray's *Elegy*, of Fielding and Dr. Johnson. And there is another score of names known to everybody which could be added to these five. But in the eighteenth century there were hundreds and hundreds of authors writing, all of whom it was important then to know about and to read. Most of these authors have now sunk beneath the surface for everybody except the scholars and literary antiquarians. In their own day these five or twenty-five authors were known and read, but they were not so certainly eminent as we now see them to be. It is the same with all periods of the past. Many people must have missed Jane Austen's *Pride and Prejudice* because they were busy attending to novels which have now quite disappeared. It is a pity to miss *Pride and Prejudice* and we are in the happier state of knowing how much better it is than the thousand contemporary novels of which, on its first appearance, it seemed just one further example. It is not likely that the past can hide any masterpiece from us in the way that it did when it was still the present. Occasionally a forgotten masterpiece is revived, but only occasionally.

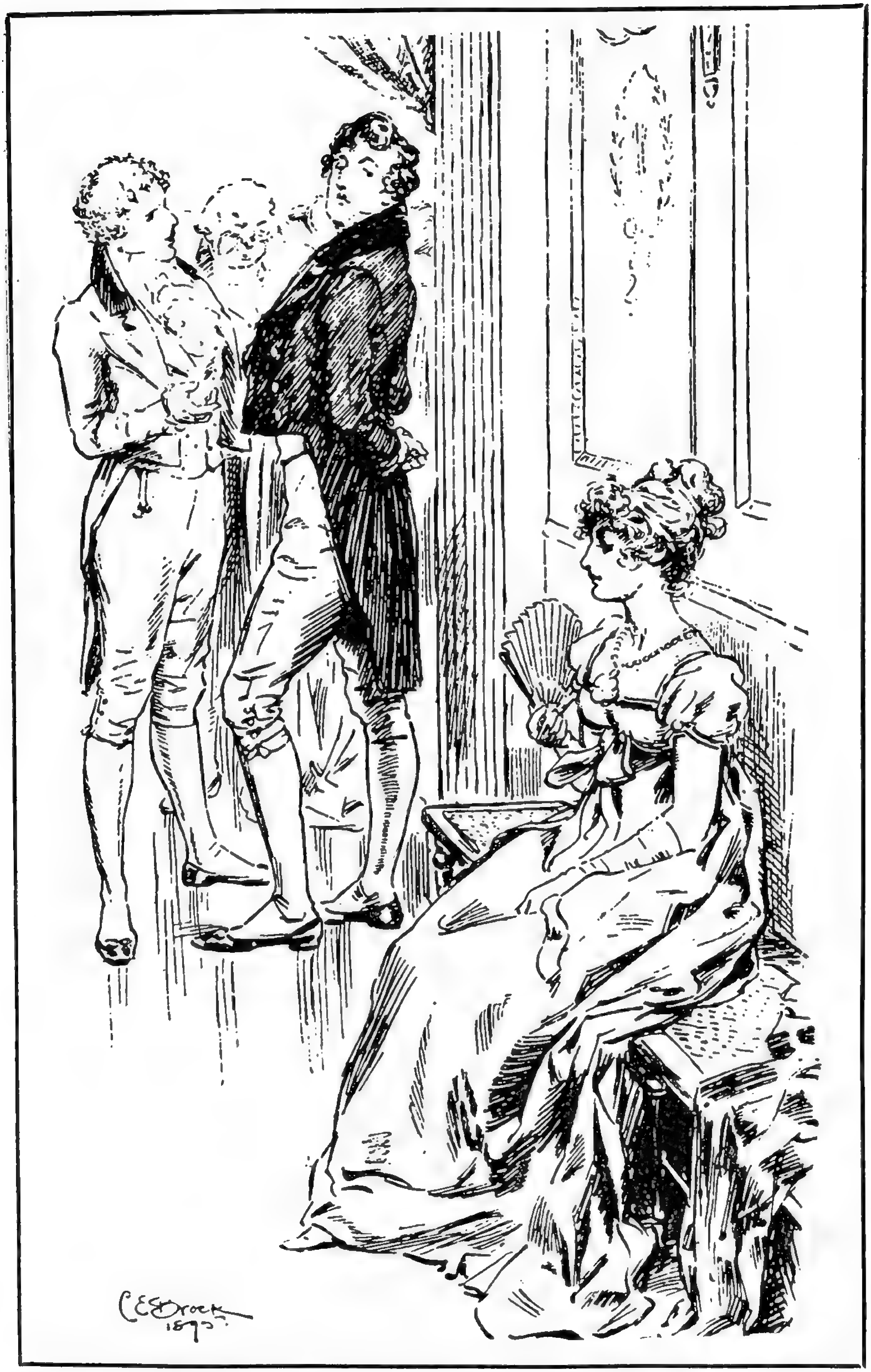
THE PROPORTION OF MASTERPIECES

Our own present is far more prolific in publications than eighteenth-century or even nineteenth-century England, and, when so much is being written and published, the masterpieces are more apt to be missed even by readers on the look out for them. The reason for this is that masterpieces are rare and are not proportionable to the number of books published. They are proportionable, rather, to the number of geniuses who are engaged in writing. The population of the twentieth century is much larger than that of the eighteenth century, and so we can certainly hope for a few more geniuses. But, since writing has become a crowded profession, these geniuses will not be in proportion to the number of those engaged in writing. We have a hard task, then, in not missing any of the masterpieces of our own age.

CONTEMPORARY CRITICISM

We cannot say that our newspaper and magazine critics afford us very much effective help in finding the true modern masterpieces. The reviewers are too much inclined to praise everything, or almost everything, in tones of equal enthusiasm. But the loud appraisals of the reviewers, who discover weekly so many fine things, have a real use. Their enthusiasm makes the talk about 'masterpieces' and 'geniuses' sound smug and irrelevant. The enthusiasm of the reviewers is the proof that we cannot exist on the masterpieces. It is less of a pity to miss a few of the masterpieces of our own age than to miss the lesser books of our own age, the books that deceive some people into thinking them to be masterpieces. The masterpieces destined to remain masterpieces are built to last, and just because of this they may not have as much to say to us, who live in their own time, as they have to say to posterity.

These second-rate books may have more effect on our minds and lives than the first-rate books. In other words, what are second-rate books when looked at from the future may be first-rate books when looked at from the present. And it is here that the reviewers can and do help us. Saying this does not mean that we are to read the reviewers indiscriminately or treat them religiously as authorities. We must test our reviewers by reading the books for ourselves. We may find we agree entirely with the reviewer we have read. If so, we shall be able to trust his judgment in the future. If, however, we find ourselves disliking a book he acclaimed, or liking a book he slighted, we shall read him with caution in the future, or else use him 'in reverse' (reading what he condemns and


C E Brock
1895

The famous scene in Pride and Prejudice *where Elizabeth feels herself snubbed by D'Arcy.*

avoiding what he praises), or else pass him by and try out another. In time we find that we know which reviewers suit our taste and which not.

FINDING THE RIGHT BOOKS

The task of finding the right books—that is, the right books for us—among those published in our own day is difficult; but it is interesting and the zest we put into it is one of the proofs that we are alive. Modern books are as necessary for us as are modern clothes. Rogers, a poet of a century and a half ago, said that when a new book came out he read an old one. There is nothing creditable in that remark. Rogers's attitude to contemporary literature may partly account for the way Rogers's own poems are no longer read. If he had read more of the work of his contemporaries his own work might have been more really alive in his own time and therefore perhaps more alive now. All authors worth the name are interested in the work of their contemporaries and write for their contemporaries.

This is true, of course, of the greatest authors as well. They write for their contemporaries, but have sometimes more to say than their contemporaries can take in. They are indebted to their age, but are partly in advance of it. Their books are of the kind which are to be reached on tiptoe, so to speak, and just because of this they are often a little too much out of reach of contemporary readers who are usually in a hurry. By the time the next generation comes along these difficult books have become part of the 'very air we breathe' and the task of reading them is easier.

It seems that merely by going on existing they have prepared their readers for them. But all the same they were written for their contemporary readers in the first place. The reader's mind should be developing among books written in its own time, and the literature of the past (unless we are professional scholars) should be read as a holiday from contemporary literature.

The pleasure derived from contemporary books and that derived from the great books of the past may well be roughly equal. The contemporary books will mostly not be so fine 'from a literary point of view', but they are written by people like ourselves, and written about people like ourselves, and are written with ourselves in view as readers.

THE VALUE OF CONTEMPORARY BOOKS

The literature of the past requires *study* in a way that contemporary literature does not. If we are to get enough out of it we shall have to be, in a small way, critics. Clearly the more we are critics, the more we shall get out of modern, as well as past, literature. Some of the following remarks, therefore, will apply to our reading of modern, as well as of past, literature. But the element of study is necessary for some past literature in a way that it is not necessary for present literature. It is by means of this study that we get more nearly to understand what this literature meant for its contemporaries, what the poet took for granted in his readers. We must have knowledge to become as nearly as possible like the readers the author was addressing in the first place. And for this, study is necessary. This kind of study is often more necessary in reading the poetry of the past than in reading the prose. But before we turn to a sample of how to study past poetry, we will glance at the way we may be critics of books in general.

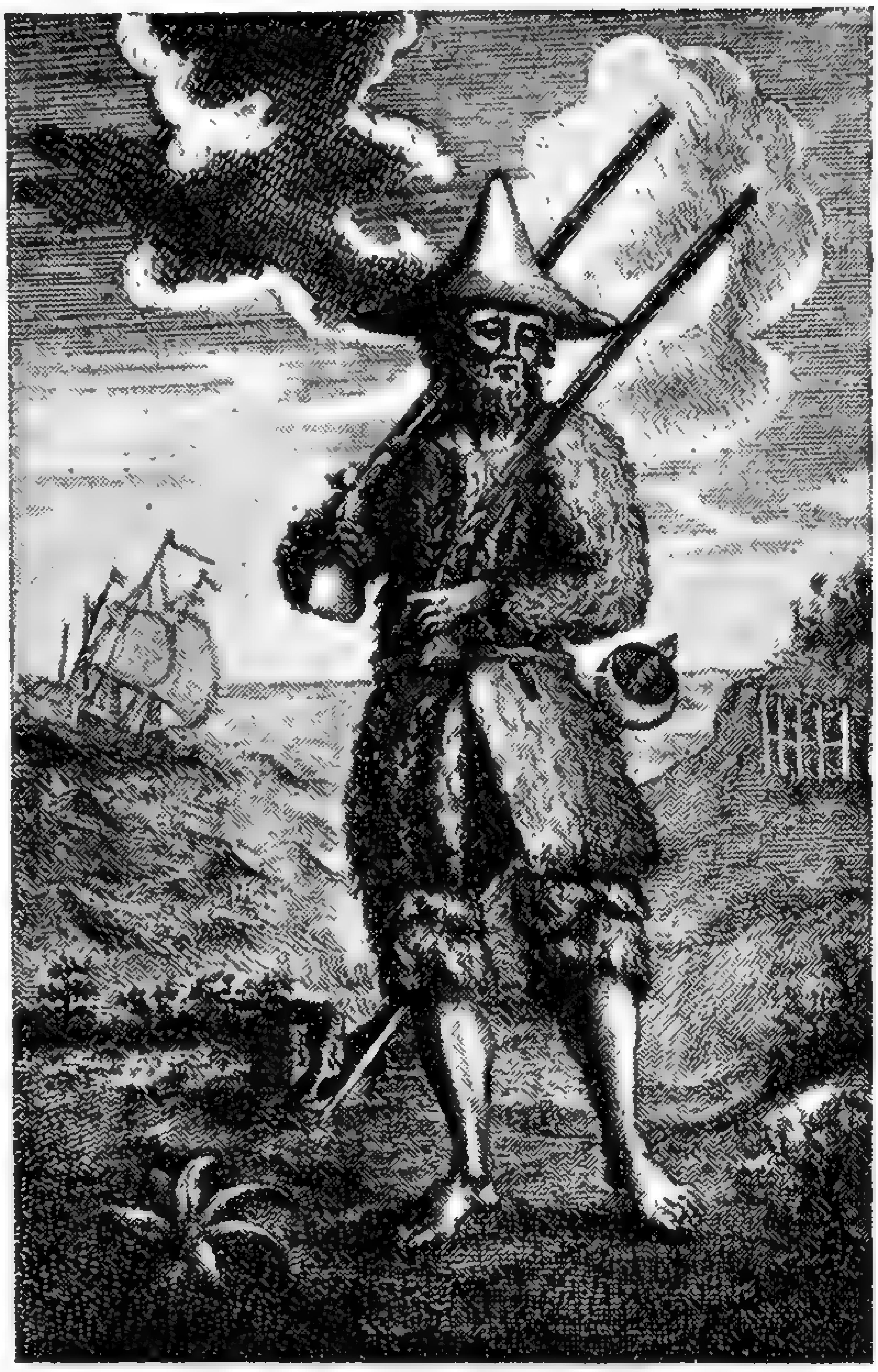
HOW CRITICISM BEGINS

Every reader is to some extent a critic. He takes up a book and has not gone very far in it before his mind has taken in enough material for him to be certain whether that material is settling in his mind comfortably, so to speak, or whether uncomfortably. If the book is settling in his mind comfortably he knows that it is at least a tolerable book. If uncomfortably, he knows that he dislikes the book. The book may even produce an effect on the mind which is more interesting than any effect which could be called comfortable, an effect of a more positive pleasure, even an excitement. In this event, the book must be pronounced good. Good, that is, for him. And already the reader who began innocently enough as a patient, simply as one receiving what the book could give him, is now actively a critic. His criticism can, if he cares, stop at this point. When a friend asks him how he liked the book, he can reply: *Not at all; fairly;* or *a great deal.*

Often the discussion ceases at that point. But it should not stop there, or at least it should be capable of development. The critic has found that the book for him is bad, or tolerable, or good. But since he is no dictator of literature his individual verdict will itself be criticised by other people who have read the book. "You only like it fairly?" the friend may say. "I thought it a fine book." And discussion ensues, a discussion which tests the quality of the reader's reading, tests his right to be a critic. It is not therefore enough to have read the book and to have found it making a simple impression on the mind. The critic must develop a keener sense of the kind of impression made, and of the value of that impression when compared with the impressions gained from reading other books. He must compare impressions.

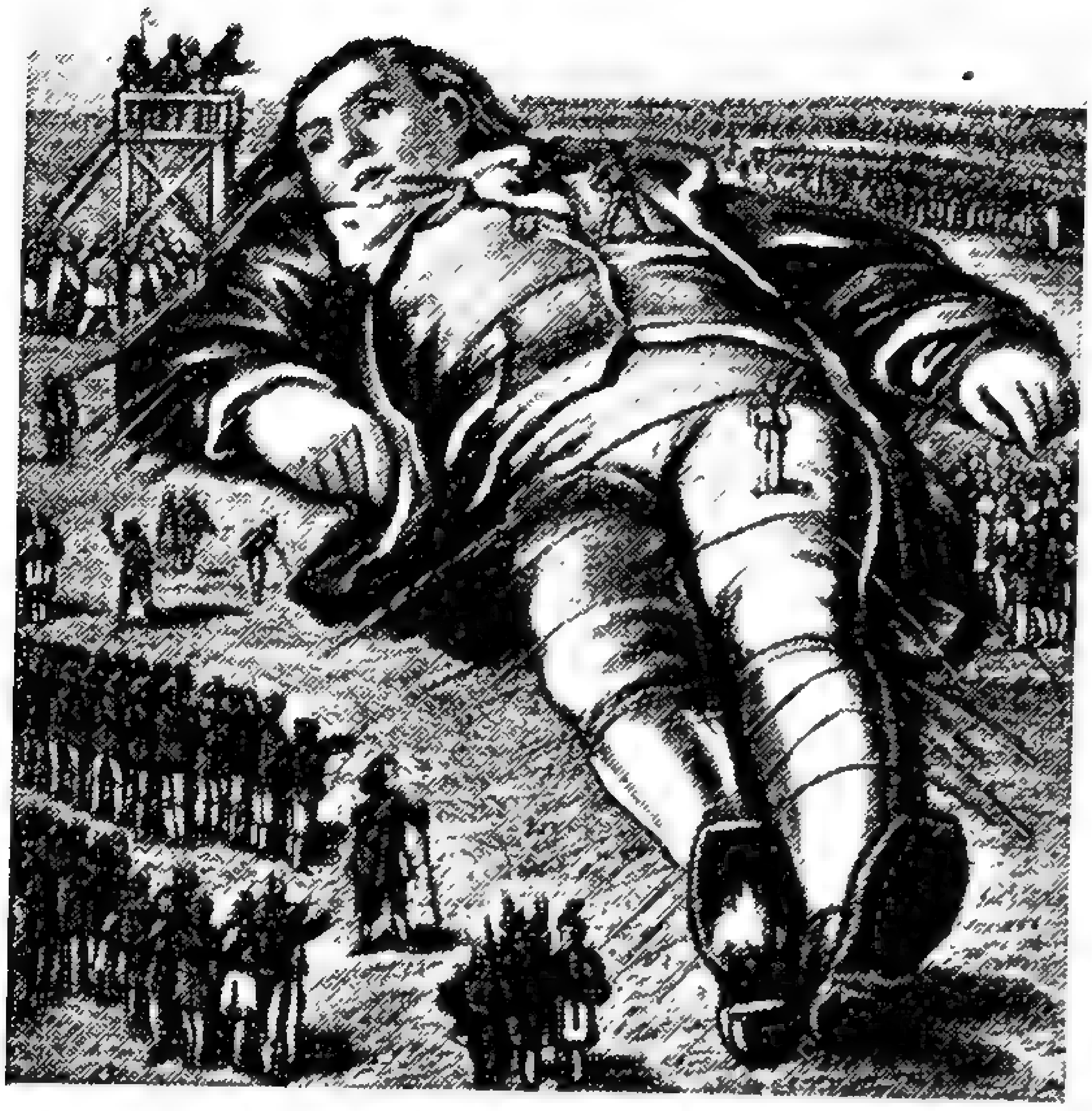
COMPARING IMPRESSIONS

Perhaps he is reading *Robinson Crusoe. Robinson Crusoe* does not exist in a vacuum when it enters the reader's head. It falls into place among other books read. Perhaps the reader has already read Defoe's *Roxana* or *Moll Flanders.* He will then say to himself, which is the better or the best of these novels? How are they different? Is Defoe doing the same things in both or all? Is the only difference between them the unavoidable difference of the material? Or is the treatment itself different? Which is the more exciting to read—*Robinson Crusoe, Moll Flanders, Roxana?* And why? By means of this process of comparison the reader is already finding that his impression of these books read is deepening, becoming clearer. He is already on the way to discovering why those books are what he thinks them.



ROBINSON CRUSOE

The Frontispiece to an early edition of this famous novel.



GULLIVER CAPTURED BY THE LILLIPUTIANS

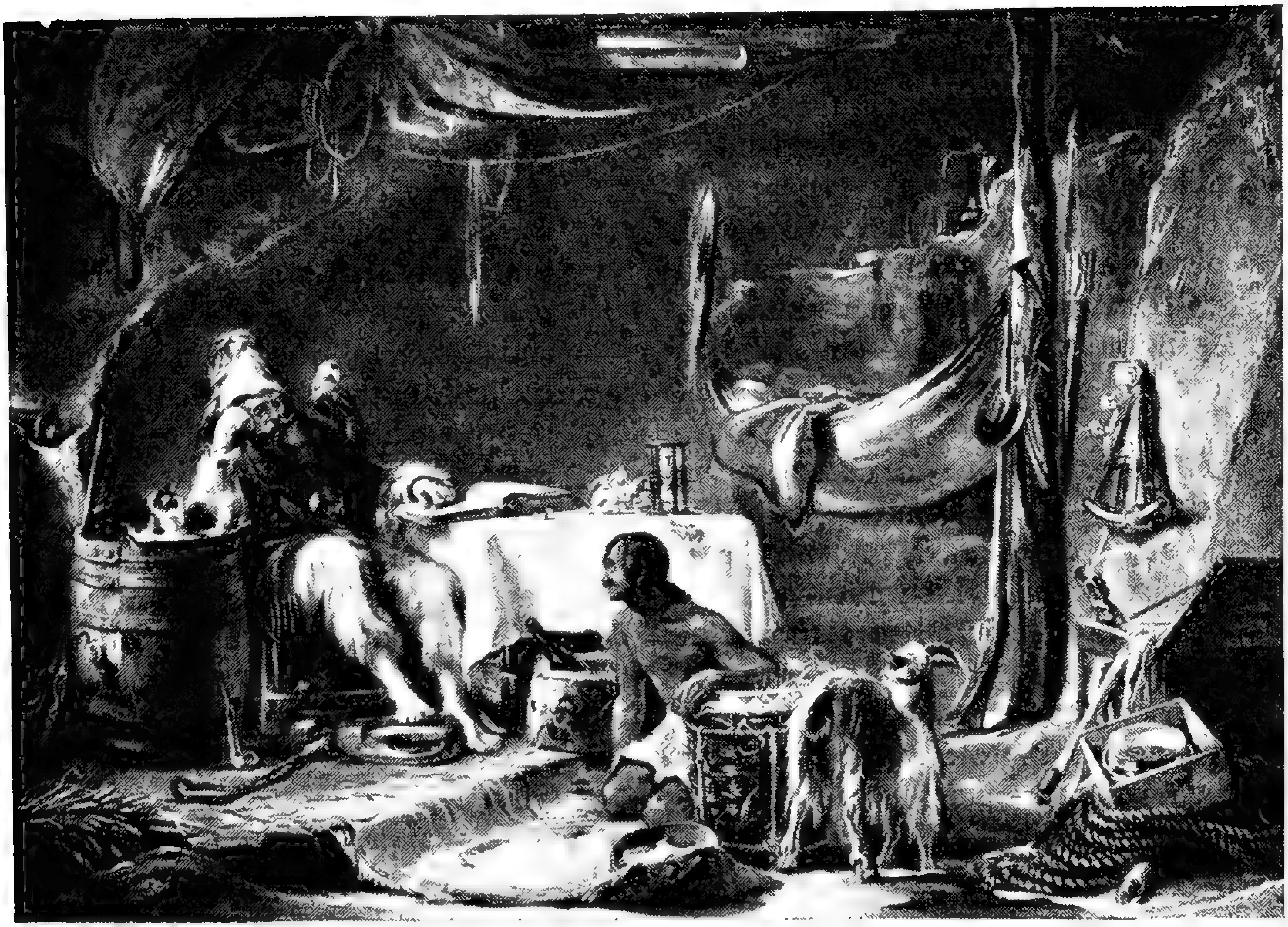
Perhaps the best known incident in the book.

He has compared the novel of one author with the other novels of the same author. But an even more interesting thing is to compare the novels of one author with those of another. He can compare *Robinson Crusoe* with *Gulliver's Travels* and find how these novels differ fundamentally from each other although they are so much alike in some ways. Those similarities, the reader soon finds, are on the surface. *Robinson Crusoe* and *Gulliver's Travels* begin in very much the same way. An apparently actual man setting out on a voyage is shipwrecked—the report is almost that of a newspaper, it is so factual. But whereas Defoe keeps on in this factual manner among material which is credible, Swift keeps it on among material which is far from credible—or, since men in the eighteenth century were more ready to believe wonders, among material which is not equally credible. So that already the value of both these novels is going up for the reader. They already mean more to him. He sees Defoe more clearly because he sees him beside Swift.

He will see him more clearly still, however, if he puts him beside, not a similar novelist, but a very dissimilar one. Perhaps the reader of *Robinson Crusoe* has already read, say, Dickens's *Dombey and Son.* His interest in each of these novels will increase if he takes the trouble to compare them. In *Robinson Crusoe* there are a great many incidents but they are confined to a particular man who, most of the time, is working in solitude or semi-solitude. So that, for all the plentiful events, the action of the novel is confined. In *Dombey and Son* there is no such confinement. A novel by Dickens seems a whole world in comparison with Robinson Crusoe's island. So numerous are the characters, that a list of them is given at the beginning so that readers can keep a check on them. And not only is *Dombey and Son* a world of people in itself, it is also a world of things. Dickens is like Shakespeare in the amount of things he can encrust around his story. Shakespeare does this principally by the means of reference, of imagery. The things in his plays are often those which occur to the minds of his characters in the process of the expression of their feelings:

> O wither'd is the garland of the war,
> The soldiers' pole is fallen: young
> boys and girls
> Are level now with men: The odds
> is gone,
> And there is nothing left remarkable
> Beneath the visiting moon. . . .

There is no actual garland or moon in the play. Cleopatra uses the idea of them as a means of expressing her feelings. This is partly Dickens's method, too—as when, for instance, Susan Nipper says



CRUSOE READING TO HIS MAN, FRIDAY
An illustration from a nineteenth century edition of the novel.

she is as "wide awake as spectacles" (or as when in the following quotation the workmen remind Dickens of flying genii and strange birds). But with Dickens much of the material detail is there because it is part of the setting of the action. For example:

> Miss Tox, all unconscious of any such rare appearances in connection with Mr. Dombey's house, as scaffoldings and ladders, and men with their heads tied up in pocket-handkerchiefs, glaring in at the windows like flying genii or strange birds — having breakfasted one morning at about this eventful period of time, on her customary viands; to wit, one French roll, rasped, one egg, new laid (or warranted to be), and one little pot of tea, wherein was infused one little silver scoopful of that herb on behalf of Miss Tox, and one little scoopful on behalf of the teapot—a flight of fancy in which good housekeepers delight—went upstairs to set forth the bird waltz on the harpsichord, to water and arrange the plants, to dust the nick-nacks, and according to her daily custom, to make her little drawing-room the garland of Princess's Place.

One must allow, of course, in comparing the worlds of Defoe and Dickens for the difference between a desert island and the London of the nineteenth century. Robinson Crusoe would have had a much easier, though not a more exciting, life on his island if necessities and comforts had lain as thickly around him as they lie round Dombey or Miss Tox. But the difference is not due entirely to the difference between a desert island and nineteenth-century London, since in Defoe's other novels there is the same sparseness in the setting. This is the description of Moll Flanders as a child:

> I was continued here till I was eight years old, when I was terrified with news that the magistrates (as I think they called them) had ordered that I should go to service. I was able to do but very little, wherever I was to go, except it was to run of errands, and be a drudge to some cook maid, and this they told me often, which put me into a great fright; for I had a thorough aversion to going to service, as they called it, though I was so young; and I told my nurse that I believed I could get my living without going to service, if she pleased to let me; for she had taught me to work with my needle, and spin worsted, which is the chief trade of that city, and I told her that if she would keep me, I would work for her, and I would work very hard.

Dickens is quite another kind of novelist from Defoe. Defoe is interested in making his story move as quickly as possible and as clearly. Dickens is interested in making his story as rich as possible. He doesn't mind at times if it scarcely moves at all so long as it is rich enough. And so he enjoys thickening the things among which the story moves. The reader does not object because Dickens has the gift of animating everything he mentions. Again he is like Shakespeare in this, though the life he gives his things is different from that which Shakespeare gives them. Dickens makes his material alive with a life which is strange, funny, mad, terrible. Here are three instances, the first two from *Our Mutual Friend,* the third from *Dombey and Son:*

(1)

> ". . . And here's the cutlet! If it isn't very brown, ma, I can't eat it, and must have a bit put back to be done expressly."
>
> However, as it was brown, even to Bella's taste, the young lady graciously partook of it without reconsignment to the frying-pan, and also, in due course, of the contents of the two bottles; whereof one held Scotch ale and the other rum. The latter perfume, with the fostering aid of boiling water and lemon-peel, diffused itself throughout the room, and became so highly concentrated around the warm fireside, that the wind passing over the house-roof must have rushed off charged with a delicious whiff of it, after buzzing like a great bee at that particular chimney-pot.

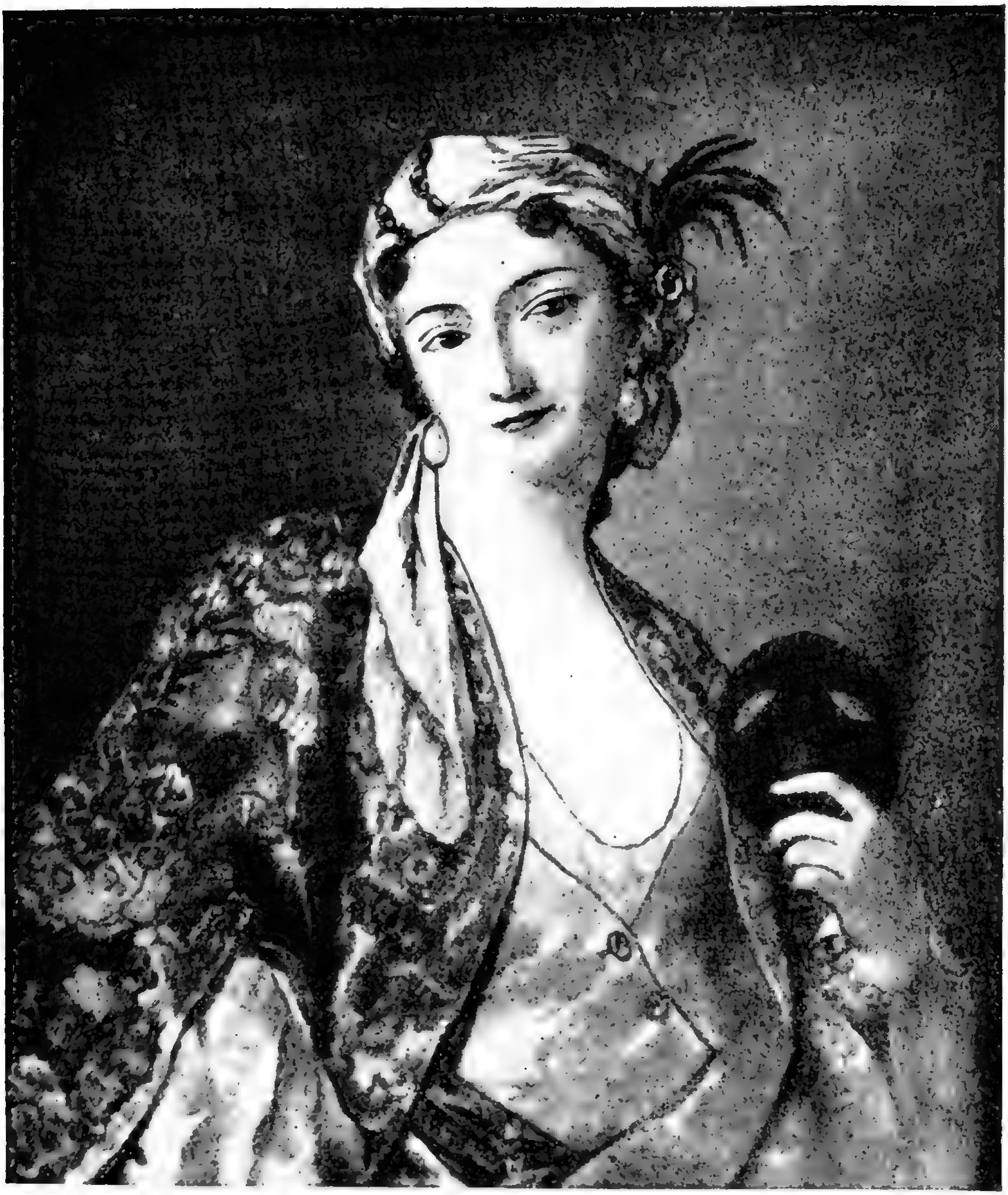
(2) [Mr. Wegg is leaving the shop of Mr. Venus "a preserver of animals and birds."]

> Mr. Wegg, looking back over his shoulder as he pulls the door open by the strap, notices that the movement so shakes the crazy shop, and so shakes a momentary flare out of the candle, as that the babies—Hindoo, African, and British—the "human warriors," the French gentleman, the green-glass-eyed cats, the dogs, the ducks, and all the rest of the collection, show for an instant as if paralytically animated; while even poor little Cock Robin at Mr. Venus's elbow turns over on his innocent side. . . .

[Mr. Carker is killed by a train.]

(3)

> [Mr. Dombey] heard a shout——another—saw the face [of Mr. Carker] change from its vindictive passion to a faint sickness and terror—felt the earth tremble—knew in a moment that the rush was come—uttered a shriek—looked round—saw the red eyes, bleared and dim,



A LITTLE-KNOWN ILLUSTRATION OF ROXANA

Defoe's heroine is dressed for a masque "in the Turkish fashion," a form of vaguely oriental dress that became popular for indoor wear in the eighteenth century.

in the daylight, close upon him—was beaten down, caught up, and whirled away upon a jagged mill, that spun him round and round, and struck him limb from limb, and licked his stream of life up with its fiery heat, and cast his mutilated fragments in the air.

And what about the people in these two books? In Defoe the people are the equivalent of real ordinary people. Robinson Crusoe is any man on a desert island. This is what we should all do or try to do if we, like Crusoe, were sole survivors. But Dickens's characters in comparison with those of Defoe are not human at all. Most of them are, as G. K. Chesterton might say, 'fairies.' But they are fairies who have strong human resemblances. We have all met women something like Mrs. Gamp, Susan Nipper, Mrs. Skewton, and men like Mr. Venus, Mr. Pecksniff, Mr. Barkis. But the counterparts in real life only resemble Dickens's characters up to a point. Superficially they look similar. Below the surface the people we meet in our own lives are usually "themselves," inscrutable and complicated, whereas the characters we meet in a novel by Dickens are dancing with Dickens's special vitality, a vitality which vigorously clears away all the waste and meaningless ordinariness in the human mind, and develops what is left into a single force.

DEVELOPING THE CRITICAL FACULTY

These are some of the ways that a reader of novels develops the critical instinct which all readers find themselves to possess. This development of the instinct to criticise, it has sometimes been argued, spoils the pleasure the reader derives from reading. Obviously the only reason why novels are read is that they are pleasant to read. And if this attempt to develop the reader's instinct to criticise is found to spoil his pleasure in reading, then of course he must stop. But it will most likely be found that his pleasure is not spoiled but heightened. The reader does not destroy his pleasure when he becomes a critic. He examines it, and it becomes more precious as it is seen more clearly. The kind of criticism which has been suggested above is after all simply a way of getting further into the minds and works of Shakespeare, Defoe, Swift and Dickens. No one would say that those minds and works are not worth getting into. The more one understands, the more the pleasure.

READING POETRY INTELLIGENTLY

The view that criticism spoils the pleasure of the reader is a belief very seriously held by some people when it is poetry that is being read. Surely, they say, poetry is a thing which evaporates if it is criticised; and they quote Wordsworth's poem:

> Our meddling intellect
> Mis-shapes the beauteous forms of things:—
> We murder to dissect.

One would expect Keats to have held this view.

The question asked in his poem *Lamia* is

> . . . Do not all charms fly
> At the mere touch of cold philosophy?
> There was an awful rainbow once in heaven:
> We know her woof, her texture; she is given
> In the dull catalogue of common things.

And yet Keats did not read poetry as he would sip wine or eat salted almonds or even as he would listen to thrushes or nightingales. When reading poetry all his faculties were at their most alert. His letters prove that. They are full of his opinions about what he read, his criticism of books. These criticisms range from simple comparisons to profound perceptions about the nature of poetry, from

> You ask me what degrees there are between Scott's novels and those of Smollett. They appear to me to be quite distinct in every particular, more especially in their aim. Scott endeavours to throw so interesting

> and romantic a colouring into common and low characters as to give them a touch of the sublime. Smollett, on the contrary, pulls down and levels what with other men would continue romance. . . .

or

> You speak of Lord Byron and me. There is this great difference between us: he describes what he sees—I describe what I imagine. . . .

to

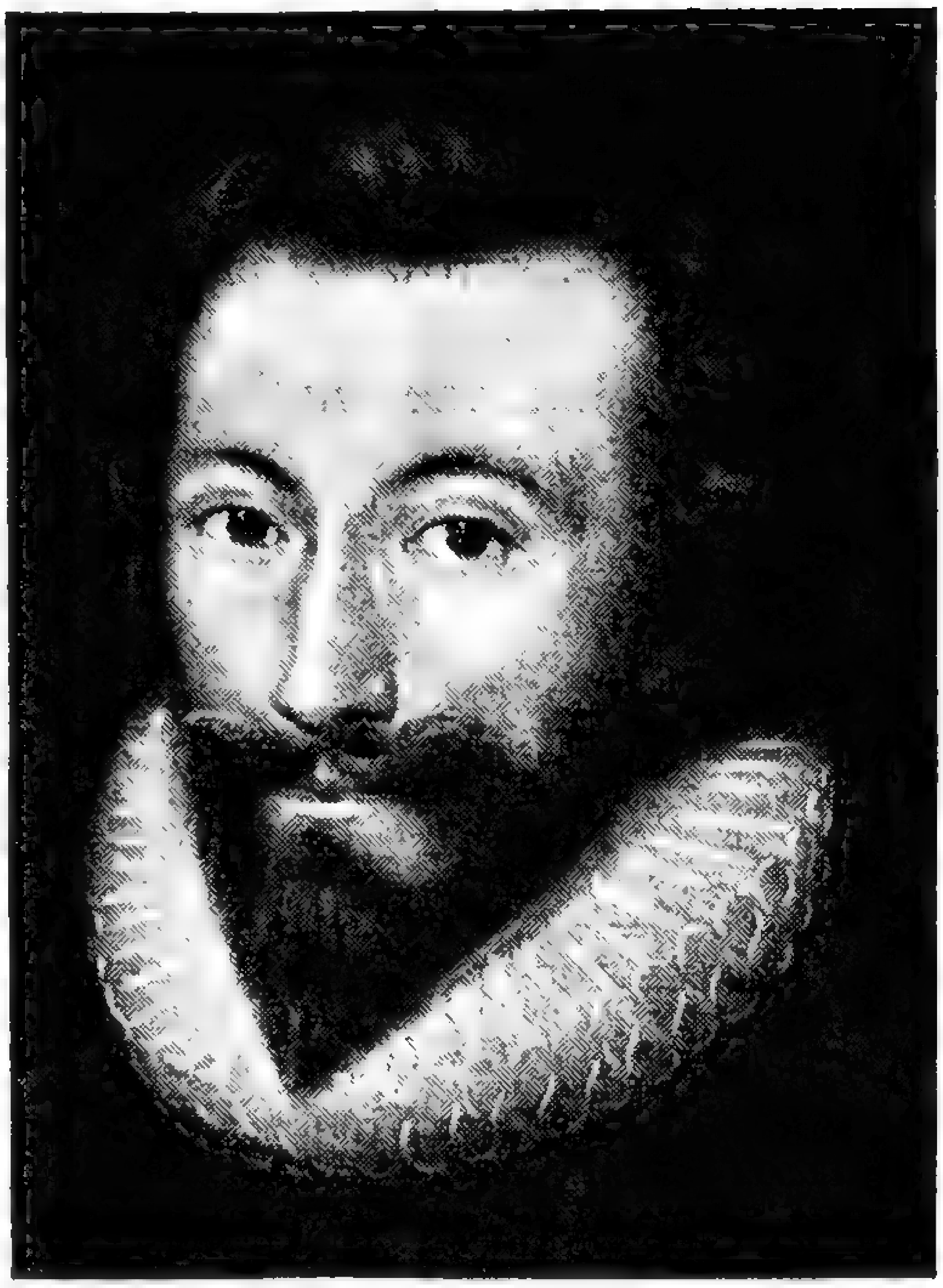
> [A poet] has no character. . . . [He] has as much delight in conceiving an Iago as an Imogen. A poet is the most unpoetical thing in existence, because he has no Identity—he is continually in for and filling some other body.

It is not till we begin to examine, to study, to criticise a poem that we begin to 'understand' it, to experience its full content. During the examination the critic must see that his first delight at the newness of the poem must not be allowed to disappear. That first delight must be tended as a camp fire needs to be tended. Study of the poem brings the twigs and boughs that keep the fire going and build it up, till the first flames are developed into increased brightness. This is necessary if the poem is 'difficult.' Some good poems do not need to be studied, and will scarcely admit it. Some poems—the songs and short epigrammatic poems come first to mind—are made so as to obviate all need of study. They aim at a clear brief statement which is final:

O western wind, when wilt thou blow,
  That the small rain down can rain?
Christ, that my love were in my arms
  And I in my bed again!

or

Your pleasures spring like daisies in the grass,
  Cut down again and up as blithe as ever;
From you, Ianthe, little troubles pass
  Like little ripples in a sunny river.



JOHN DONNE

Obviously these poems do not require to be studied. They give themselves to the reader completely and immediately. They do not admit of discussion. But even these poems are not so simple as they appear. Sometimes, for instance, the second one is printed with the second two lines first, and it requires a nice judgment to know which form is the better.

A DIFFICULT POEM

But there are much tougher problems to be faced if the reader wants to get out of the poems, say, of John Donne all that he put into them. Here is his poem *The Good-Morrow:*

I wonder by my troth, what thou, and I
Did, till we lov'd? were we not wean'd till then?
But suck'd on country pleasures, childishly?
Or snorted we in the seven sleepers' den?
'Twas so; but this, all pleasures fancies be;

If ever any beauty I did see,
Which I desired, and got, 'twas but a dream of thee.

And now good-morrow to our waking souls,
Which watch not one another out of fear;
For love all love of other sights controls,
And makes one little room an everywhere.
Let sea-discoverers to new worlds have gone;
Let maps to other worlds on worlds have shown;
Let us possess one world; each hath one, and is one.

My face in thine eyes, thine in mine appears,
And true plain hearts do in the faces rest;
Where can we find two better hemispheres
Without sharp north, without declining west?
Whatever dies, was not mixed equally;
If our two loves be one, or thou and I
Love so alike that none can slacken, none can die.

To understand this poem the reader has to work. The first thing to do is to read it through several times and experience its meaning growing clearer each time. By the time the general meaning is clear the reader will begin to want to know more about the knowledge which Donne is referring to. Who were the seven sleepers? Why drag in sea-discoverers and maps and hemispheres? He will be helped when he discovers that the seven sleepers were seven young Christian men of Ephesus who took refuge during a religious persecution in a cave, who fell asleep and who were reported to be discovered alive two hundred years later. (Donne was interested in religion—he was later to become a priest.) A sleep of two hundred years would be thorough indeed (one might as well be dead.) The reader will be further helped to know that the sixteenth century—the poem was probably written in the 1590's—was an age of great enterprise in geographical discovery so that there was plenty of talk at the time about maps and hemispheres.

It is because of Donne's interest in religious history and in exploration that these things get into his love poem. They get into the poem because he was not a poet who shut his ordinary interests out of his mind as his passions grew strong. His love lit up his whole self. And so his love poems are unusually full of thinking as well as of feeling. (Contrast Burns's love poems with his.) Donne is as excited as any lover and yet his brain is found wondering, asking questions, and asking not ordinary questions but questions involving the kind of knowledge which for most men is remote from their love. For Donne the knowledge is not remote since love makes his brain, as well as his heart, beat faster. And not only is he set asking questions. He collects thought into wholes:

> If ever any beauty I did see
> Which I desir'd, and got, 'twas but a dream of thee.

That thought leads to the next. Before this new love his loves have all been mere dreams, but at last he is *awake*: being awake is so exciting that he cries out a

> . . . good morrow to our waking souls.

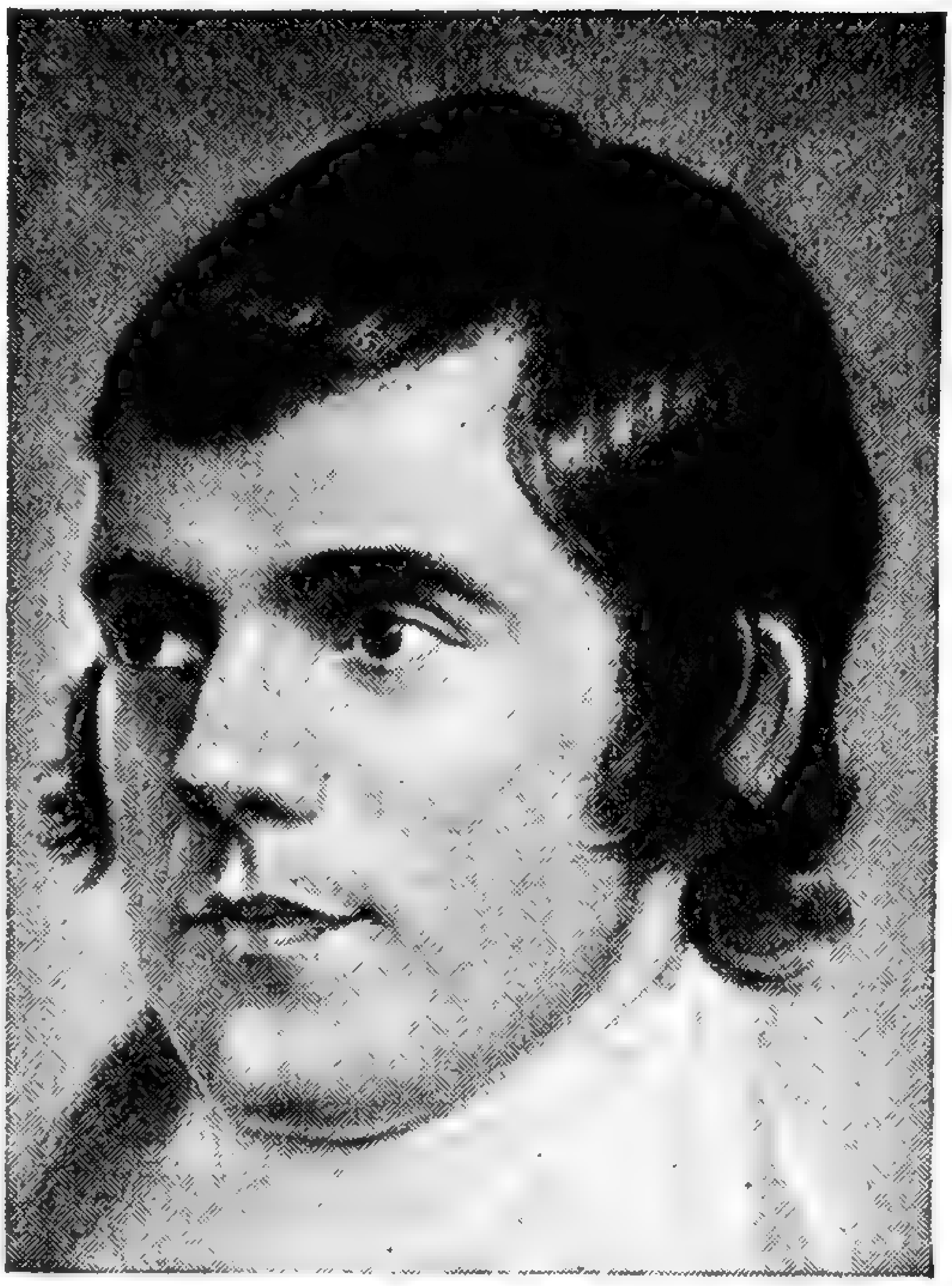
Their souls are waking because they have been asleep up till now, merely dreaming of love (even when they thought they had been loving in very truth). They are watching each other intently. Usually (the Elizabethan age was an age of spies) such intent watching was a mark of fear, but this watching has another reason. They watch each other because love puts other sights in their proper places. It banishes them, and makes only one little room matter: love

> makes one little room an every
> where.

Donne knows what 'an every where' means. It is no idle phrase for him. It means the world itself and it is to the extremities of this world that the discoverers are busy pushing their way. Let them! Lovers such as Donne do not need to *go* to new worlds, to be *shown* them on maps. They possess their world in each other. And how many of the explorers can say that they *possess* their worlds? They *go* to their worlds, and are *shown* them on maps, but they do not possess them. Donne and his lover possess their worlds. And then these discoverers talk about hemispheres. But where, asks Donne, could you find two better hemispheres—to make up one sphere and with nothing cold in them, and nothing that declines as the sun declines in the West—where could you find two better hemispheres, he asks, than our eyes which are shaped like hemispheres and have our faces mirrored in them (like countries on a globe) and if our faces are mirrored in them then our hearts are too because, as everyone knows, a person with a true plain heart (such as we have) shows it on his face? Then the phrase 'declining West' suggests to him the way that love can fall off. But their love won't fall off unless (which is impossible) any part of it is not mixed equally with the rest. Such parts would die but

> If our two loves be one, or, thou
> and I
> Love so alike, that none do slacken,
> none can die.

There is something like this development of thought in Donne's poem and unless the reader discovers it he may 'enjoy' the poem, but is really only scratching the surface. And moreover the scheme outlined above does not mention other qualities which the poem has—for example, the conversational tone (so unlike the passage from *Antony and Cleopatra* quoted on p. 376) and the way that Donne in building up his argument uses words which would do equally well for describing the physical side of love.



ROBERT BURNS

Whose love-poetry contrasts with that of Donne by being less intellectually conscious.

THE FULLER ENJOYMENT THAT COMES WITH STUDY

The examination of this poem shows how much one has to study some pieces of literature. That study is essential before the work of criticism can begin. (This is not always recognised even by critics whose criticism gets into print—they are often found rushing in with their opinions before they have understood what their opinion purports to be based on.)

PERCY BYSSHE SHELLEY

But obviously such study is not itself criticism. It is no more than a preliminary to criticism. There is not very much that requires study in the novels we have been discussing, but even novels mean more to those who know the times in which they were written than to those who only know their own. Such knowledge often 'explains' what otherwise would lead to foolish irrelevant criticism. For instance, one ought not to say that the conversation in Scott's novels is 'unnatural' unless one understands what was counted 'natural' in real conversation at the beginning of the nineteenth century. We should laugh if we could see a critic of a hundred years hence taking a modern novelist to task for using the slang or the Americanisms of modern speech and saying that they were 'unnatural.' Whether natural or unnatural they exist and so are necessarily reproduced by novelists. A character in a novel may use the expression "O.K." or "oke" and that expression, already passing out of fashion, will look very ridiculous in a hundred years' time, but if the novelist "finds his characters using that phrase" he will certainly have to let them use it. In the same way the pomp of the speech of Scott's serious characters seemed the proper way to talk when the books were written. Study and knowledge, then, can help the critic of novels, can save him from applying the wrong standards. Knowledge is more than ever necessary when the author is drawing on material that is less obvious than that drawn on by a novelist. So that Donne's poem needed to be worked at.

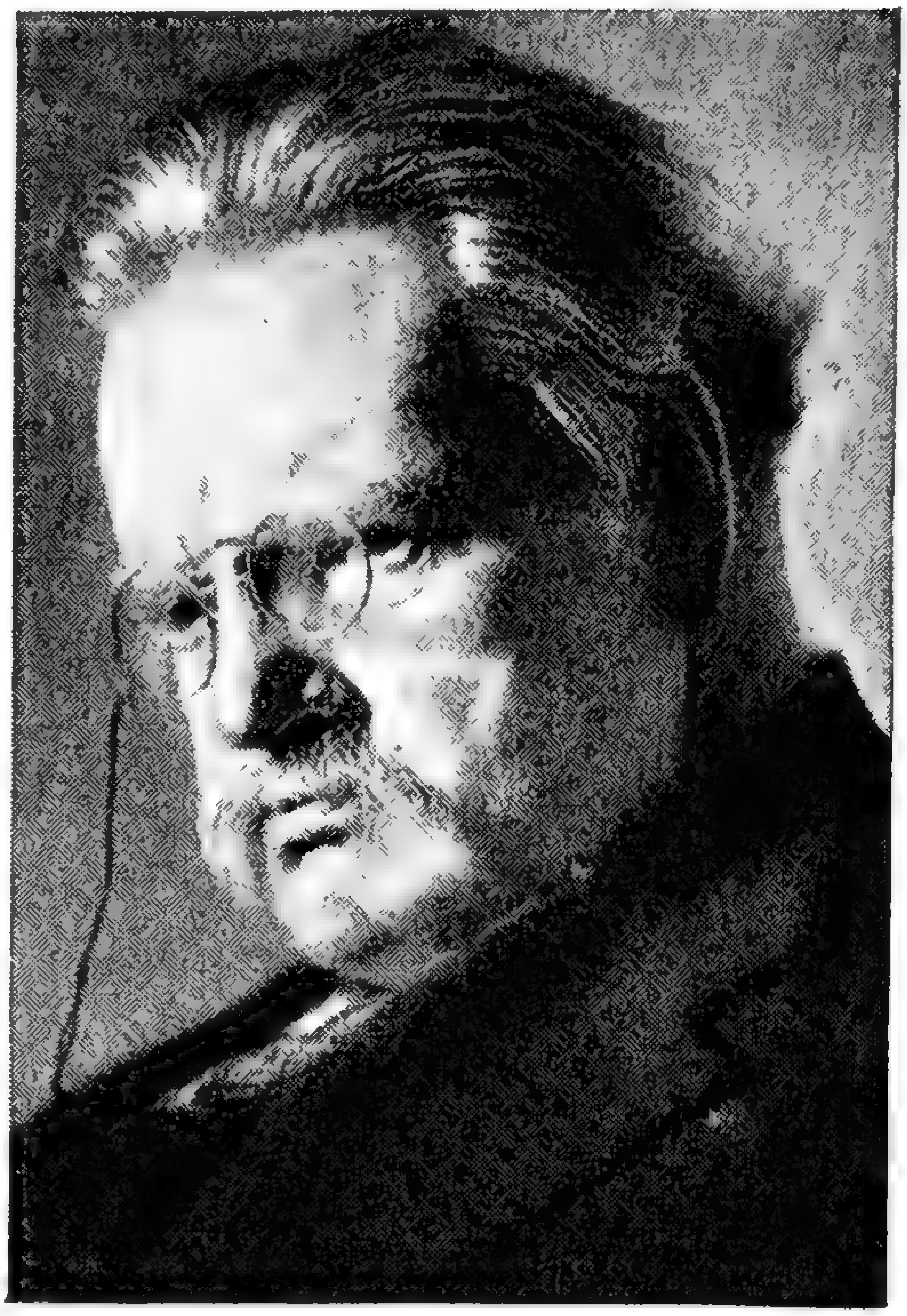
But working at a poem does not mean that one is criticising it. That is another matter and a very difficult one. But again we can begin to criticise it by comparing it with other poems, with other love poems, with the love poems of Burns, or of Shelley, or of Browning. This will be as far as the reader will get unless he is prepared to make a life-study of his reading.

At some such point as this, we can mention the professional critic. Some critics have felt that their ideas about literature are important enough to be printed and read by other people. Their work is important but it must not be used wrongly, as it often is. It is sometimes allowed to become a substitute for reading the work which is being criticised. Readers have given the critics too much authority. The critics have been read before the reader has thought long enough about the work criticised to arrive at his own opinion. But because they have been misused is no reason why they should not be used rightly. If the reader has already come to a decision in his own mind as to the quality of the work he is reading, then he will find great pleasure and use in reading the considered thoughts of someone else on the same subject. He will then be able to criticise the critic, challenging his opinion if it conflicts with his own, seeing where he or the critic has made a mistake or a misjudgment, or finding that he or the critic has failed to take into account decisive items of knowledge.

TYPES OF CRITICS

Critics can be roughly divided into three groups. There are the 'appreciative' critics, the analytical critics, and the historians of literature. All three kinds have something useful to give to the general reader.

The appreciative critic is an evangelist of literature. He is out to make people more aware of what they are missing by not reading more. He is most useful to the young who do not know of the existence of the greater part of our literature and to those older people who have not had time to discover it for themselves. We can all remember our indebtedness to the warm recommendations of the appreciative critic. If (to take modern examples) you read Lytton Strachey's essay on Racine (in *Books and Characters*) you either wish you knew French in order to read his plays, or if you do know French but have not read Racine you immediately want to read Racine and if you have already read Racine you immediately want to re-read him. Or again one cannot imagine a more finely enthusiastic appreciator of Dickens than G. K. Chesterton. Anybody reading his prefaces to the various novels (now collected into one volume) turns to Dickens again. Dickens has been badly treated at the hands of the early twentieth century, but his depreciation is only a passing phase, a phase which it is perhaps necessary for all great literary reputations to undergo. He will come again into universal favour and will be found even more remarkable a writer than even Chesterton realised. But this is ungrateful to Chesterton since it is partly because of him that one can come to see it as true. Chesterton's appreciation of Dickens is the ideal kind because it is built on a profound understanding.

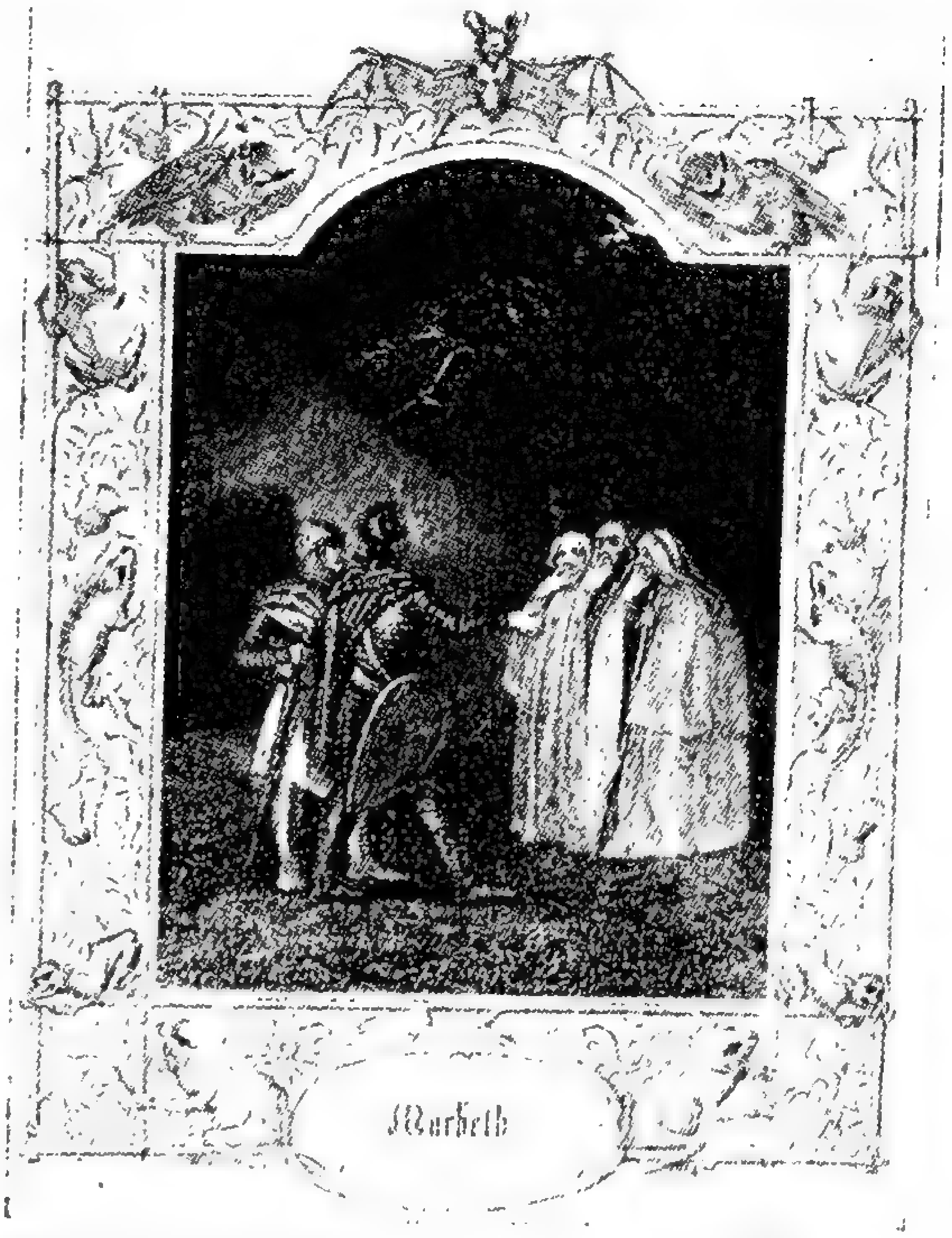


G. K. CHESTERTON

There can be no use for an appreciative critic who has no understanding of his author. The appreciation of such a critic is merely 'gush.' The appreciative critic must discriminate between his enthusiasms. He must have his grades of praise. Dickens must excite his appreciation more than Stevenson, for instance, excites it. And of Dickens's novels, *Our Mutual Friend* must excite his appreciation more than *Nicholas Nickleby* excites it. And in *Our Mutual Friend* he will have to reserve his finest superlatives for the greatest things—for Mr. Veneering's election campaign, for Silas Wegg's readings from the *Decline and Falling Off of the Rooshian Empire,* for some of his phrases of 'pure poetry,' for Mr. Venus and his shop of bones, for these rather than for the various good things concerning Mr. and Mrs. Boffin or Lizzie and Charlie Hexham.

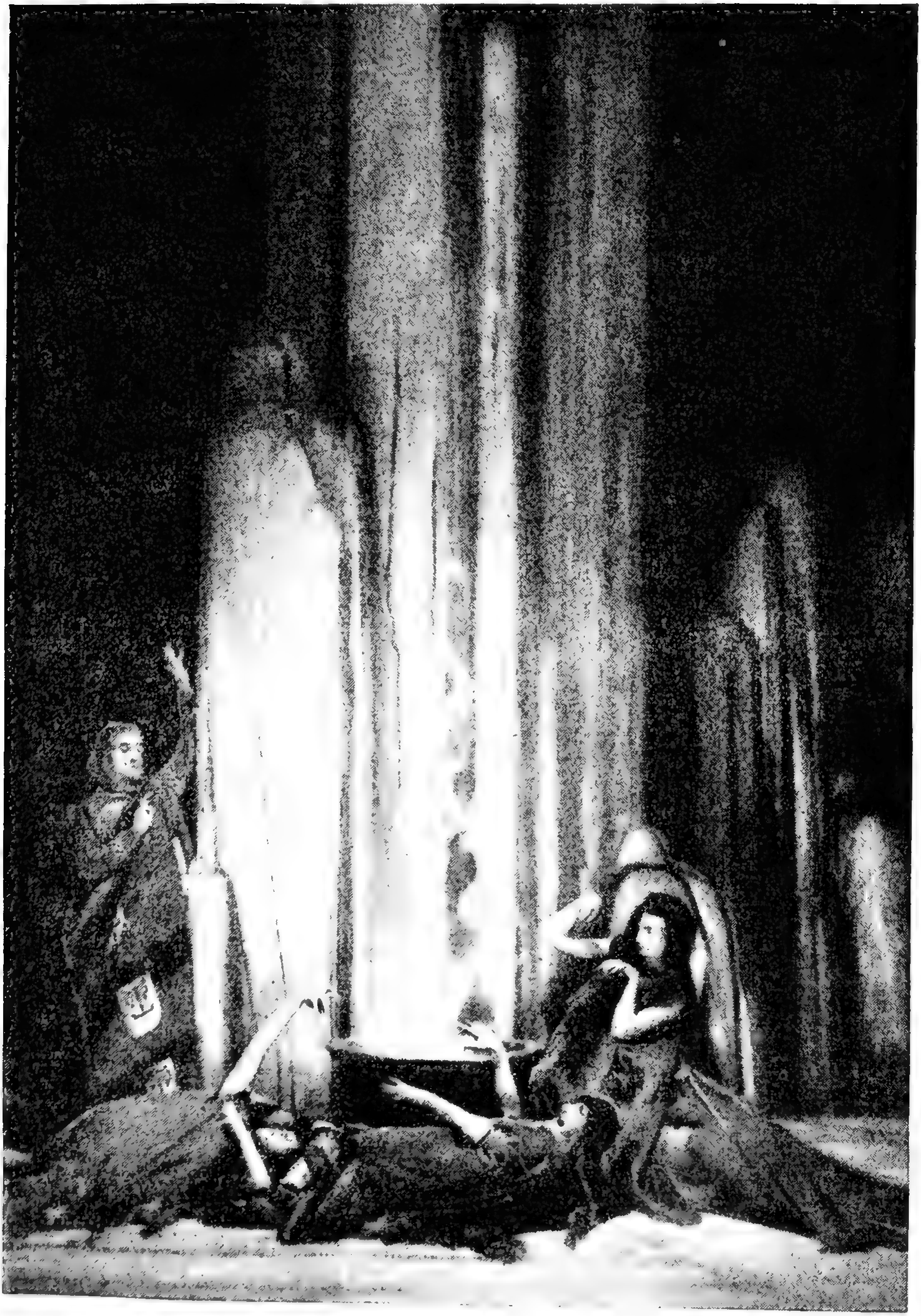
The appreciative critic must be aware of a finely graded scale of pleasures. We must feel aware that he has read his material with great attention, allowing it to have had its right effect on his mind. We must not feel that he has read too much of himself into his material, using his material for starting off on sensations which have really nothing to do with that material. And we must feel at liberty to do all the work over again for ourselves. Every reader should be his own appreciative critic and the appreciative critic whom he reads should help him towards becoming this.

LYTTON STRACHEY



Macbeth and Banquo meet the three Witches.

Then there is the analytical critic. How can he help us? The analytical critic examines how a piece of literature fits together, into what elements it may be separated. He does this not because the separate elements have any claim to individual existence but because he feels that the more we know about the parts the more we shall know about the whole. He sees a piece of literature as an engineer sees a piece of machinery. The piece of literature 'works' as the piece of machinery works. Both produce the effects which their makers designed them to produce. The analyst of the piece of literature and of the piece of machinery wants to understand how these effects are produced. The appreciative critic is more concerned with the effects themselves but the analytical critic considers that those very effects will be produced on us the more strongly if we see how they are produced. And his work, when at its best, justifies him in this belief. He can make our appreciation more intense by pointing out the things which most readers take in without noticing them, without giving them subsidiary attention. This subsidiary attention can make a valuable contribution to the attention which is being paid to the general lines of the



MACBETH AND THE THREE WITCHES

A scene from a recent production in London when Macbeth was played by Mr. Henry Ainley.

DUNCAN HONOURS MACBETH WITH THE TITLE OF THANE OF CAWDOR

work. It can enforce the general lines, imprint them more deeply on the mind of the reader. For instance, the analytical critic will point out the following 'coincidence' in *Macbeth*. The play opens with a short scene by the three witches:

Thunder and lightning. Enter three Witches.

1 *Witch.* When shall we three meet again,
In thunder, lightning, or in rain?
2 *Witch.* When the hurlyburly's done,
When the battle's lost or won.
3 *Witch.* That will be ere the set of sun.
1 *Witch.* Where the place?
2 *Witch.* Upon the heath.
3 *Witch.* There to meet with Macbeth.
1 *Witch.* I come, Graymalkin!
All. Paddock calls.—Anon!
Fair is foul, and foul is fair:
Hover through the fog and filthy air.
(*Exeunt.*)

The next scene is a camp near Forres and a "bleeding captain" recounts the fortunes of the battle. In this scene Macbeth is highly praised (in his absence) for his generalship, and King Duncan honours him with the title of Thane of Cawdor which has become forfeit by treachery. But we still have not seen Macbeth. He has been mentioned in the first scene as the object of the witches' visit to the heath, and in the second scene he has been pronounced the hero of the war. But he himself has not yet appeared. Scene 3 opens with the witches crying, in thunder:

Where hast thou been, sister?—
Killing swine. . . .

and then, at last, crying:

A drum! a drum!
Macbeth doth come.

and

Peace!—the charm's wound up.

Then at last Macbeth enters with his friend Banquo. He does not see the witches. His appearance is followed by his speaking. What does he say? First words are very powerful. What does Shakespeare make him say? The words he speaks are only ten in number:

So fair and foul a day I have not seen.

It is the analytical critic who bids us glance back to the last words of the witches on their first appearance:

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Some hasty critics have doubted whether the first scene is actually Shakespeare's. But here is the 'proof' of its authenticity. No 'botcher' could have lighted on such a correspondence. This correspondence is by no means simply 'curious,' interesting in a casual way. It is a shaft of light into the darkness of Macbeth's heart. It is a verbal correspondence which is the visible (or, if we are in the theatre, the audible) sign of an inward spiritual correspondence. Macbeth's mind is seen already to be secretly in sympathy with these 'black and midnight hags.' Macbeth, in other words, is already seen to be not altogether the 'noble Macbeth' of Duncan's commendation, but to have his hidden life, a life which cannot be good since it is the open life of the witches. It is the analytical critic who shows us such detail as this. He is the critic whose pencil, so to speak, hovers slowly over the lines of the writings, almost as if it is writing them, so as not to miss correspondences and contrasts in the actual stuff of the writing. He can often surprise us into seeing a mere detail assume a general importance.

We can see the analytical critic working on Shakespeare's plays more completely if we turn to A. C. Bradley's *Shakespearean Tragedy* and Professor G. Wilson Knight's *The Wheel of Fire*. Bradley analyses the plays mainly from the point of view of the characters who are in them and though his work has been found to be limited by his neglect of the other elements of the plays, his analyses are of permanent value in the main. He was wrong in working so much on the assumption that characters in a play are like people in real life, complete and of a piece. Obviously they cannot be like real people. They have to fit into a story and this story is not in itself like real life since a story in a play has to make a pattern, a whole, which is isolated and complete in itself. Bradley did see this but not completely enough to prevent his going to the plays expecting them to show him real people, enough to prevent his being disappointed when Shakespeare's characters do not meet these expectations. In so far, however, as Shakespeare has made his characters lifelike, Bradley is an excellent analyst of them, and no one can read his *Shakespearean Tragedy* without improving his acquaintance with the plays further than he would have done unaided.

Professor Wilson Knight works over the same ground as Bradley but analyses what almost amounts to different material. For him the characters are merely an element in the play as a total 'dramatic poem.' He is out to analyse more of the total effect of a play by Shakespeare. And this total effect is obviously much more than any effect which the characters could produce on their own. Professor Knight is much more aware than was Bradley that the total impression is the impression of poetry. And so he mainly directs his attention to examining the poetic material of the plays. Among the poetic material, he has concerned himself mainly with the imagery. We found that Cleopatra spoke very differently from characters in a novel by Defoe, though not altogether unlike characters (or the author) spoke in a novel by Dickens. This difference was one of 'poetry' and one of the obvious distinctions between 'prose' and 'poetry' is that poetry deals more in imagery—that is, in things which 'occur unpredictably' to the mind of the writer, things seen and heard which are attracted in his mind to the subject of the moment. Cleopatra in lamenting Antony's death spoke of a garland of the war and the visiting moon, not because there was any actual garland or moon in sight but because her memory of these things thrust its way into her new experience of something else. Professor Knight has found that Shakespeare's mind worked in the same way as he has shown Cleopatra's to be working. His plays are composed with his mind free to elect to itself whatever is outside the strict theme of the play but which is, so to speak, in sympathy with it. Anyone who considers that this kind of analysis spoils one's appreciation of the whole should not close his mind to the question till he has read the chapter called *The Othello Music* in the *Wheel of Fire.*

The historical critic helps us to put a piece of literature in its place among the literature of its time. He can show us the masterpiece more clearly because he can show us how it belongs to its time, how it does best what many are striving to do well. He can also show us how a form of literature can develop, how, for instance, the Elizabethan revenge play reaches an important stage of its development in *Hamlet* and a still further stage in Chapman's *Bussy d'Ambois.* The historical critic is necessary to the appreciative critic and to the analyst, otherwise their ignorance of important matters will invalidate their discoveries in their own fields. Indeed all the critics should ideally be concentrated in the same person.

The reader will see by this how much the business of criticism, like that of literary creation, is dependent upon 'geniuses.' The reading of literature can exist on many levels and in many degrees. It is our business to make our reading as much like that of the best critics as possible. It is a conclusion which is at least bracing.

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BUSINESS LETTERS
AND HOW TO WRITE THEM

By Angus D. Falconer

A CYNIC might argue that all letters are of necessity business letters since all bring some temporary, or ultimate advantage to their writers. The psychologist might support the view of the cynic, but it would still be inadvisable to define a successful business letter simply as one which enabled its writer to obtain some satisfaction or benefit. A note designed to retain or regain the affection of a long-neglected friend would come within the scope of that definition: so would an instruction to buy up a diamond mine. But if a proviso is added that the benefit must be directly or ultimately monetary the definition is perhaps as narrow and exact as it can be made. Probably it is too narrow. Yet it still includes the countless letters that are the daily concern of commercial employees everywhere, and at the same time it is wide enough to include certain personal and occasional items of correspondence which most people would readily agree to call business letters—such as applications for posts, requests for references and queries about hotel accommodation.

It is easy enough to produce examples and say, without fear of contradiction, "These are business letters." Exemplification is simple: definition is very hard, perhaps impossible and probably not necessary. It is doubtful whether Business itself can be completely defined: the attempt is recommended as a mental exercise. It is good for the correspondent to remind himself now and again that "a business letter is a letter that helps to build up business" in order that he may avoid the easy blunder of sending out letters that inspire mistrust and contempt: that is a useful working definition, but one still has to ask the question, "What is Business?" and not stay for an answer.

THE CHANGING SOCIAL BACKGROUND OF THE BUSINESS LETTER

The definition arrived at in the first paragraph has the advantage of applying with equal force to the business letters of all periods of human history. The ultimate purpose of the business letter has not changed. But there have been revolutionary transformations in its make-up.

The relationship of the business world to the rest of the world has changed: the attitude of the business world to itself is changing. One still finds business men who might have walked straight out of the pages of Dickens: the sort of person who believes that Business is the whole business of life, that all's fair in it, and that the hindmost deserves to be taken by the Devil for not being astuter. But there is a growing class of business men, more idealistic, and perhaps more realistic too, who recognise a different scale of values. Experience seems to have shown that business pays best when it is in the hands of cultured, humane, honest, intelligent and energetic organisers. They see their work truly related to the needs of Society: for them, social service is business, and business is social service.

Therefore, the business man has laid claim, with fair success, to professional status. Some universities have founded faculties of Commerce, implicitly admitting the cultural value of business studies.

Government control of business becomes stronger. The old type of business man, brought up in the tradition of *laissez-faire* and self-sufficiency, is disappearing. Industrial and commercial concerns extensively employ technicians and specialised workers whose qualifications are identical with those of members of the established professions.

Neither is it now regarded as impossible for a man to be business-like and sociable at the same time. The business man is no longer ashamed to confess that he has a heart—or even to wear it on his sleeve. He wishes to live in fellowship with men, and so he is ready to reject the traditions which have tended to mark him off as a permanent sub-species of the human race. He feels that his calling is honourable, that his dignity is assured, and that he need no longer go on begging whenever he has information to impart, or remaining an obedient, respectful or humble servant when he has finished imparting it. Whenever the writer has any choice in the matter, he should reject not only the conventions and stereotyped phrases collectively known as "Commercial" or "Business" English, but false compliments and the obsequious style which gives an impression of insincerity and breeds contempt. Humanisation is the inexorable tendency in present-day business: the tone, and language of the modern business letter should bear witness to this evolution and not deny it.

Is the Business Letter Diminishing in Importance?

People sometimes talk as though the telephone and the printed form had relegated the letter to a comparatively humble position in the scheme of business organisation. This is not true. It is clear that enquiries can at times be made by telephone where a letter would formerly have been necessary, but very often telephoned communications require confirmation in writing. A letter is incontrovertible as evidence, whereas a telephone conversation is soon a hazy or distorted memory. Moreover, the mind less readily forgets what the eye has once seen. A well-planned letter may by its appearance produce a very strong impression in favour of its sender: it need not be sent until it is presentable. Whereas an impromptu telephone conversation may be spoilt in many ways: or the person for whom the call is intended may not be on the spot to receive it. The letter is cheaper—especially when sent over a long distance—and, every time it is looked at, it advertises the firm that sends it.

There is every sign that the part played by the post will grow. Air transport becomes more rapid and reliable; air-mail letter-rates fall. Long-distance postal business, in volumes to-day undreamt-of, may become commonplace. The boundless possibilities in this direction are yet to be examined. Increasing numbers of expert craftsmen in words will be required to cope with business-building innovations like the Business Reply Card, which helps the postal salesman by saving his "prospect" the cost of a stamp and the trouble of composing an answer. Systems which are local to-day, such as postal C.O.D., may grow up to be systems international and imperial in scope. Each new facility, each improvement in the postal services brings new opportunities to the business correspondent.

Therefore the writing of business letters is to be regarded as a subject that will increase in importance and interest.

TELEPHONE NO.: BLAckwich 3930
TELEGRAMS: STEELWOOD, BLACKWICH

Please refer to..............

STEELWOOD & CO., LIMITED
RADIO MANUFACTURERS
BLACKWICH, ENGLAND

.............19..

To..................

DEAR SIRS,

Will you please quote your prices, terms and time of delivery for the undermentioned goods, carriage paid to the above address.

Tenders from which any of these particulars are omitted cannot be considered.

If the goods offered are not in every respect like those specified, a note of the differences must be incorporated in the tender.

Fig. 1.—*Enquiry about Goods.*

From the clerk's point of view, at any rate, the matter is one amply repaying study and care. Letters he has composed, and even the replies they have brought, may need to be read by his seniors; such judgment, adaptability and technical skill as he possesses will therefore be evident to his chiefs and may well lead to promotion.

ROUTINE CORRESPONDENCE

Business correspondence is extremely diverse. It ranges from communications which are printed and which are, in reality, printed forms with blanks to be filled up by pen or typewriter, to personal letters which have a business significance.

When the letter aims at handling some constantly recurring situation, it may well be of the printed-form type. Here are a few instances:

1. Enquiry about Goods (Fig. 1.)

Below these printed directions is filled in the list of goods required, giving such particulars as catalogue number, brand, and quantity required. The whole is then signed by a responsible person on behalf of the firm.

It will be seen that this is nothing more than an extension of the ordinary printed notepaper heading.

2. Order Form for Goods (Fig. 2.)

Tenders at length arrive in answer to the enquiry. One is selected. The goods are placed on order by means of an Order Form, a piece of correspondence which is often even more remote from the letter form than the Enquiry. This layout for an order form is typical and workmanlike in that it finds room for certain important directions, yet is not overloaded with them:

TELEPHONE NO.: BLACKWICH 3930
TELEGRAMS: STEELWOOD, BLACKWICH

Please refer to..............

STEELWOOD & CO., LIMITED
RADIO MANUFACTURERS
BLACKWICH, ENGLAND

........................19..

ORDER NO.

Please send ADVICE NOTE stating our Order No. for each consignment of goods and mark outside of each package with Order No.

IMPORTANT. Goods must be delivered between 9.30 a.m. and 4 p.m.

WRITTEN CONFIRMATION of your acceptance of the terms of this order to follow by return of post.

TO....................
Please supply and deliver to*............ Carriage†............

Fig. 2.—Order Form for Goods.
* e.g. "these works." † e.g. "paid."

The goods are then specified. A frequent practice is to insert numbers in words as well as in figures—thus: "100 (one hundred)." This is a precaution against typists' errors, which might cause the senders of an order form serious loss or inconvenience.

Very frequently there is a printed footnote stating the manner in which the ordering firm proposes to pay for the goods. By accepting the order, the supplying firm assents to the adoption of this method of payment.

3. Reminder Card (Fig. 3.)

It may happen that the goods requisitioned by means of the order form are late in arriving, in which case a reminder post card, also printed, may be sent. A typical form of wording would be:

From **STEELWOOD & CO., LIMITED**
BLACKWICH, ENGLAND

Please refer to..19..

Will you kindly let us know by return of post when we may expect delivery of
our Order No......of..........19..

The matter is urgent, so we would value your prompt attention to it.

Fig. 3.—Reminder Card.

Standard printed forms admirably cope with the situations exemplified up to now. They save time and energy on an enormous scale. Without them business would be less rapidly handled and more costly, so they are constantly in use. The more normal the transaction the more likely is the printed communication to be effective, but there are occasions when to send a standardised form would be to risk loss of custom. Stereotyped forms tend to facilitate buying but to hamper selling.

FORM LETTER LIMITATIONS

The firm receiving the reminder card just cited has presumably competed with several others for the order. It cannot afford to lose a hard-earned customer by making a habit of late deliveries or of suggesting that such a habit exists by using a stock printed answer in reply to such a reminder. As personal a reply as possible is called for, suggesting real concern about the delay, and intimating that the utmost is being done to satisfy the orderer's requirements. A reply might be on these lines:—

> We regret that the rate of production of ebonite at our works has fallen off during the past week in consequence of the fire at the Central Dock Rubber Warehouse.
>
> We have completed negotiations rendering alternative supplies of rubber available, with the special object of filling your order for large sheets of ebonite as soon as possible. We are now able to state that delivery will take place within the next week.
>
> Please accept our apologies for the delay.

There are exceptional periods when Government orders monopolise the market and cause general congestion in certain classes of factory, such as those that manufacture steel, machinery and tools. This means that private firms, old customers of the overworked concerns, may experience irritating delays in the execution of their orders. Letter after letter may have to be sent to speed up the private order and, in reply, the utmost tact is necessary if custom is to be retained when normal conditions ensue. Such replies must be as explanatory as possible and they must contain no promises that are not certain to be fulfilled.

Here are two letters of such a series which passed from a large steel works to a firm manufacturing electrical instruments, whose order for tools was held up while the Government monopolised the steel output. The first says very little, but it is infinitely better than no acknowledgment at all:

> Dear Sirs,
>
> *Your Order* X.9999.
>
> Thank you for your letter of the 25th November enquiring about the non-delivery of this order. The matter is being investigated at our works.
>
> We shall communicate with you again in the course of a post or two.
>
> Yours faithfully,
> X & Y Ltd.

In reply to a more urgent note received a fortnight later, the following letter was sent:

> Dear Sirs,
>
> *Your Order* X.9999.
>
> Thank you for your letter of the 6th December, concerning the lathe parts specified in this order. We very much regret the delay but, owing to the abnormal pressure of work at our factory, we are experiencing great difficulty in carrying your order through.
>
> We have been in communication with our works and have urged them to put your order

> through at the first opportunity. We hope in the course of a day or two to be in a position to name an early date for delivery.
>
> Yours faithfully,
>
> X & Y Ltd.

Especially when a connection with an old customer is at stake it is worth while to make it quite evident that personal attention is being given to enquiries and letters expressing dissatisfaction, even at considerable expenditure of time.

New custom may often be secured by a prudent and businesslike investment of time. Letters to new enquirers offer the writer such opportunities of extending business that the adaptation of routine letters to this end is now a well-recognised branch of advertising. Very often the addition of a short paragraph is all that is required.

Here is such a situation. A silk merchant receives the following letter:

> Dear Sirs,
>
> Will you please send me pattern books of gold brocades and striped silks, quoting your lowest prices. It would help me if you could send samples.
>
> Messrs. Gupta, of Agra, with whom I carry on an extensive business, have referred me to you.
>
> If your prices are attractive and your wares of a type that I can use in my trade, I may be able to place frequent orders with you.
>
> Yours faithfully,

The routine reply may be nothing more than a list of prices, perhaps in the form of a printed catalogue, and a brief allusion to the fact that samples are enclosed. Too often only a Compliments Slip is sent with a catalogue. Usually it is very desirable to write instead a reply with a definite personal touch. For example, it should be possible to ask the customer's opinion about some novelty, so an answer to the above request for samples may well be on these lines:

> Dear Sir,
>
> Thank you for your letter. We have pleasure in sending you our latest retail price-list of gold brocades and striped silks and we have sent up-to-date pattern books under separate cover.
>
> We think you will be particularly interested in our new lines of striped silks in three colours. Do you think you could find time to give us your own expert opinion about the sales possibilities of these patterns? They are numbered B.S./101–B.X./120 in the larger pattern book.
>
> Will you please return the pattern books by the end of the month if possible?
>
> We hope that, as a result of looking over these, you will be sufficiently satisfied to give us a trial order.
>
> Yours faithfully,

In this example paragraphs 1, 3 and 4 might constitute the usual routine letter, and paragraph 2 be added to interest the particular customer.

COMPLIMENTS SLIPS

The routine letter in its most abbreviated form is the Compliments Slip. It is a small sheet of paper bearing nothing more than the sender's address and his designation, couched in some such terms as "With the Secretary's Compliments," or "With the Compliments of the Malabar Publishing Company."

An example of the wrong use of the Compliments Slip has just been cited. It should never supersede the personal letter unless the sender is exceedingly busy. When, however, thousands of copies of a new book are despatched separately by post, or when small articles are regularly sent to an old customer as a matter of routine, and to send a letter would be a waste of time, one of these slips may be enclosed. The presence of a Compliments Slip in a package indicates clearly that a letter has not been accidentally omitted.

POLITENESS

One of the essentials to success in business letter-writing is a firm belief in the dignity of business. The letter-writer must remember that the person to whom he is writing is, like himself, performing an important public service, that he is neither a machine nor an extortioner, but a sensitive, self-respecting and reasonably enlightened human being.

Business means winning and keeping the respect of customers and correspondents. A sure way of losing respect is to show a lack of sympathy, understanding and confidence. There are many opportunities of showing all of these in framing any business letter. For example, it is very easy to suggest that one is loath to waste the time of the man at the other end. Plain language and the utmost possible brevity indicate this; a suggestion that one feels apologetic for demanding time can usually be conveyed.

It is very easy to be too explanatory. This may intimate that the reader is not given credit for much intelligence. If the facts are clearly stated, it is unnecessary to theorise, and the reader cannot but be flattered since he is left in the position of judge.

Self-praise is no recommendation. It is bad form and bad business. It is always equivalent to belittling the person addressed, and indicates a tendency to domineer. It is an attitude not likely to inspire confidence. Thus, to claim that one's firm is the greatest or the most important of its kind in Calcutta or in London is to make an assertion that is difficult to prove. Such a claim is so easy to make and so hard to substantiate that anybody but a simpleton will instinctively disbelieve it. A good reputation needs no emphasis. Research has shown that under-statement and moderation bring in business where trumpet-blowing fails.

It sometimes happens that an unpleasant matter has to be settled or examined by letter. The bad debtor forms an important category of such cases. Here the general rule applies: Leave open every possible avenue for honourable self-extrication. The querulous or threatening attitude will hinder rather than help. Quite the wrong method is to hint darkly that the debtor is behaving dishonestly. It is far better to appeal directly to his sense of fairness and to let him see that his honesty is taken for granted, and that the letter is giving him a chance of exemplifying it once more. To take drastic steps too early is to admit lack of confidence in one's skill to get things done diplomatically.

Another possibly embarrassing situation arises whenever the delivery of goods is delayed. Instead of "You promised to deliver these goods by Saturday last and you have not done so . . ."—it would be far more sound to write "We have not yet received the goods which you said would arrive by Saturday last. Will you please let us know when we may expect their delivery. . . ." The appeal of this letter would normally be strengthened by a statement to the effect that work was being held up through the non-delivery of the goods. To ask specifically for an explanation of the delay would be to place the supplying firm on the defensive by putting it in the wrong.

As a matter of courtesy a convincing explanation should be embodied in the reply, but there is no virtue in an explanation if it is forced by a demand.

When thorny problems arise there must be no evidence that one is trying to shirk them. In drawing up contracts and agreements the best plan is to remove the big difficulties first. If they cannot be settled, time which would otherwise have been wasted in framing the more straightforward clauses will be saved. Moreover, such a procedure shows that one's reputation for plain-dealing will not be sacrificed for immediate gain.

The word "complaint" should be outlawed from the vocabulary of the business correspondent. There is always something unpleasant and personal about it. If a fault is to be found it is not a good policy to attack an individual or a group of people; it is enough to record impersonally what has happened and to withhold judgment.

It quite commonly happens that firms have returned to them for replacement goods that have been rendered unfit for use through a customer's carelessness. Wireless valves are a typical instance. In practice, reputable firms replace damaged valves fairly often, even when the customer is unmistakably responsible for the damage. It has been shown that this policy pays in the long run. A manufacturer will go to much trouble to instil into his customers the habit of using his particular make of goods.

Since in a highly specialised factory situations like this are recurrent, the same form of letter can be used over and over again without too much time being taken up in composition. The following stock letter, which could be altered to fit particular cases, might be sent to such delinquent customers:

Dear Madam,

We thank you for returning the valves with whose performance you have not been satisfied.

Expert examination has shown that failure of emission is due to the use of a high-tension voltage considerably above that specified for this type of valve. We surmise that you have run the set direct from mains without the use of an adapter.

We have written to our agent in your town, Mr. ...., of .... Road. If you discuss your power supply with him, he will be pleased to suggest the most appropriate classes of valve for your radio. Being confident about the performance of our valves when they are run under suitable conditions, we have instructed our agent to supply you free of charge two valves of whatever types seem best for your requirements, and to debit the cost to us.

Mr. .... will be pleased to meet you at his shop any time during his hours of opening or, if you would prefer, he will arrange to pay you a personal call. Unless inconvenient to you, the latter course is the one we recommend, as our agent can make appropriate recommendations with greater confidence after a first-hand inspection of your high-tension supply.

We would, however, urge you not to install new valves until you have received an expert's opinion about the H.T., as general purpose and L.F. amplifier valves of all the leading manufacturers have, roughly, the same voltage requirements.

We hope your installation will soon be running as you would wish.

Yours faithfully,

———

It would probably not pay the manufacturer to send a letter in the following style, no matter what his feelings might be:

> Dear Madam,
>
> We regret that we cannot replace the two valves you sent us, as it is clear to us that emission has failed through careless use. The valves have evidently been submitted to far too high a plate voltage.
>
> A booklet containing full working instructions is included with each valve sold, and we cannot hold ourselves liable for replacements when these instructions have been disregarded.
>
> We would advise you in future to consult a radio engineer in your neighbourhood before introducing new valves.
>
> Yours faithfully,

There is a close relationship between politeness and diction. The diction of the business letter should suggest that the writer is going out of his way to put the recipient at his ease, and to save time by making the meaning instantly plain. By this criterion, a style which is formal, florid or pompous is clearly out of place. Such a style may do worse than lead to obscurity. It may make the writer appear insufferably superior; it may seem stereotyped and therefore suggest lack of personal interest. As a revealer of sincerity and self-reliance the unvarnished style of careful but natural speech cannot be beaten. Direct and personal, without being presuming and familiar, it is the next best thing to the interview. Such a style helps the reader to imagine the correspondent at the other end and arouses his sympathy.

A letter may fail by being tactless; it may fail equally if it is slovenly. There are many respects in which a letter may be slovenly—the sender, by choosing an inferior paper, may suggest that the worst is good enough for the receiver. Slipshod English, too, will suggest that the letter has been dashed off as quickly as possible; the slovenly letter is most unflattering.

It is important to remember that standards of politeness vary from place to place. Some races are aloof by nature, others are proverbially familiar: a middle position is held in English business correspondence. The average English business man would regard as presuming, impolite and even childish, the familiar tone which characterises some classes of American business letter. Indian students, therefore, should consult with the utmost circumspection handbooks on correspondence designed to meet the requirements of apprentices to business in the United States. Many of these handbooks are thorough and painstaking and give the American student a realistic approach to the question of correspondence as it presents itself locally, but for a correspondent following the English tradition to construct his letters on American models would be to invite failure and ridicule. English business correspondence is not quite the same thing as business correspondence in English.

THE DESIGN OF A LETTER

The Paper.—The impression a letter makes on its recipient depends not only upon the ideas conveyed by the wording, but upon the way in which these ideas are recorded. The effect of a well-phrased message may be neutralised if the letter is carelessly typed on inferior paper.

There are a number of general principles to observe. Every letter sent out is a piece of publicity, so a little discrimination exercised to ensure a pleasing appearance is amply repaid. Notepaper of pleasing quality, with a tastefully printed letter-head, suggests an enlightened and efficient firm, and letters typed on such paper may help to make that firm's name a pleasant, perhaps even a persistent, memory. This fact is well recognised by enterprising businesses who go to much trouble to choose a colour scheme for paper and printed heading appropriate to their particular line.

Some firms adopt a coloured paper, or a paper with a coloured edge, in order to give their letters individuality, prominence, and hence added advertisement value. A firm manufacturing lavender soap may very suitably use pale mauve paper with the heading in purple, but in very many cases the ideal is a carefully-thought-out heading, printed in black on white paper of high quality. Good paper conveys the notion that the sender is not accustomed to spoil the ship for a ha'porth of tar.

The Letter-head.—The letter-head must be pleasing and practical. There is no excuse for its not being pleasing: a small initial outlay of time will ensure that every one of perhaps tens of thousands of letters goes out tastefully headed. Styles of headings are to all intents and purposes innumerable; there is no one style that is ideal for all purposes. Sound choice for any given purpose will be the result of artistic training and it would be well in any case to consult a printer or commercial artist whose taste is irreproachable.

The heading should contain nothing superfluous. Frequently the picture of a factory or of an office building is incorporated in the heading; frequently, too, it adds nothing to the beauty and dignity of the layout. Its practical value is very doubtful. It seems to say "You may not have heard of us, but this is what we look like—a very imposing concern." Unfortunately "You may not have heard of us" is the idea most likely to predominate in the mind of the recipient.

The essentials are the title of the firm, the nature of its business, its address, and telephone number. If there is a telegraphic address, this should certainly be included. To avert accidental and time-wasting omissions, it is worth while to incorporate the phrases "Your Reference," "Our Reference," in the heading, a reminder to the typist. Frequently the heading includes a dotted line and the numbers 19.. (............19..) to ensure that the vital work of dating is carried out; there are strong objections to this practice. The mixture of print and type necessitated, and the bad alignment which often accompanies it, are positively displeasing to the eye. Very generally, therefore, this provision for the date is omitted: whoever checks the letter should be sufficiently reliable to see that all letters go out dated.

The practice of including a list of directors or senior officials is widespread and often compulsory by law. There is another consideration to justify its use: one feels more confidence in a firm whose personnel can be rapidly looked up in directories and reference books.

Very often, too, some such instruction as "All communications should be addressed to the Director," or "All goods must be delivered carriage paid to the factory," is incorporated in the letter-head.

The Date.—This is very important. There is one good and universally accepted way and several bad ways of indicating it. The worst way of all is to use nothing but figures, thus: 8.12.37. A typist's error here may antedate or postdate an important document. December 8, 1937, is not nearly so open to this objection, but the best way of all is to use the order 8th December, 1937, the order which proceeds quite logically from the particular to the general—day, month and year. It is unsound to abbreviate the name of the month—a careless typist may use Jy. indifferently for January and July.

The Inside Address.—The general practice is to insert this on the left-hand side of the page, immediately above the salutation, and this position is the one recommended for ordinary commercial correspondence. The common alternative position is at the foot of the letter: this method is extensively adopted by Government Departments, but otherwise it seems to be waning in popularity. In practice the precedent of one's firm has to be followed.

The Salutation.—When the correspondent directs a letter to an individual he makes use of the salutation "Dear Sir" or "Dear Madam"; in writing to a company or to a group of partners, he is best recommended to use the term "Dear Sirs," which is tending to oust "Gentlemen." When communicating with a Government Department the most appropriate form will be "Sir," if the letter is addressed, as it normally will be, to a specified official, or "Sirs," if addressed generally to a Department.

An occasional obvious exception may occur; for example, all the partners in a business may be ladies, in which case the appropriate salutation would be "Dear Mesdames." On the rare occasions when a nobleman or high Government official has to be approached, the correct form of address must be looked up in a reference book.

The Body of the Letter.—The body of the letter will normally open with a preliminary paragraph which shows the place of the letter in its series; for example, there may be an indication that it is written in acknowledgment of an enquiry, or that it supplements information given in an earlier letter. The date of the preceding item of correspondence in the series will have its natural place here.

The ideal business letter relates to one subject only. In many cases it would be possible to set forth the main issue in one brief paragraph. If the business in hand is inevitably complex and demands lengthy statement, it is well to arrange the wording in short paragraphs. A title which is, in effect, a summary of the transaction may well be placed immediately below the salutation and prominently set out in the centre of the page.

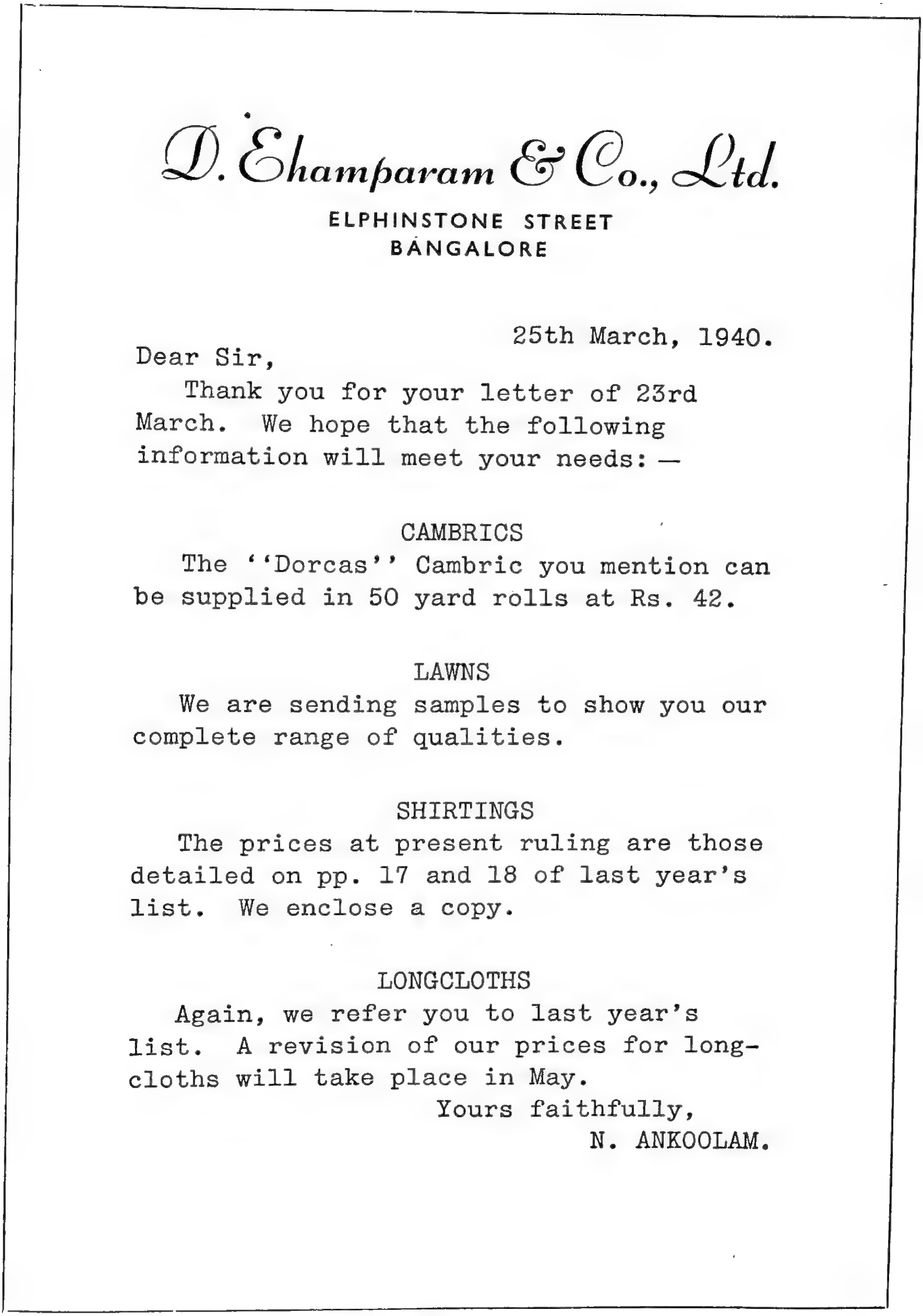
In framing a title it should be borne in mind that the letter will be filed under that title. A suitably headed letter, moreover, goes without much delay or difficulty to the appropriate Department. For the same reason it may be well to use sub-headings for the paragraphs of a letter where the topic lends itself to special division. For example, an enquirer writes to a textile firm asking the prices of certain materials. The reply may contain several paragraphs, each dealing with one particular fabric and headed with its name, as illustrated in the picture on page 442.

When a correspondent has to approach one firm about several unrelated matters, it is advisable to send a separate letter for each, although one envelope may be used. Each letter will then go straight to the appropriate Department and will be easy to file.

Postscripts should be avoided as far as possible: being afterthoughts, they suggest hurried planning of the letter and may, therefore, be regarded as discourteous.

The body of the letter should be typed in such a way that wide margins are left: this improves the general appearance of the sheet and aids legibility, for it has been demonstrated that legibility decreases with length of line.

The Formal Close.—Many forms are in current use—"Very truly yours";



D. Ehamparam & Co., Ltd.
ELPHINSTONE STREET
BANGALORE

25th March, 1940.

Dear Sir,

Thank you for your letter of 23rd March. We hope that the following information will meet your needs: —

CAMBRICS

The ''Dorcas'' Cambric you mention can be supplied in 50 yard rolls at Rs. 42.

LAWNS

We are sending samples to show you our complete range of qualities.

SHIRTINGS

The prices at present ruling are those detailed on pp. 17 and 18 of last year's list. We enclose a copy.

LONGCLOTHS

Again, we refer you to last year's list. A revision of our prices for longcloths will take place in May.

Yours faithfully,
N. ANKOOLAM.

Fig. 4.

"Respectfully yours"; "Yours truly"; "Yours faithfully"; "I beg to remain, Yours respectfully"; "I am, Sir, Your obedient Servant." Strong exception may be taken to most of these, either because they are pieces of verbose jargon, or because they are unduly obsequious; in any case the formal close is purely conventional, and the tendency for "Yours faithfully" to become general is one to be commended.

Official letters commonly conclude with such forms as:

"I am, Sir,
Your obedient Servant,"

"I have the honour to be, Sir,
Your obedient Servant,"

Here, again, the correspondent should follow precedent.

The Signature.—The usual procedure is for the name of the firm to be typed in or added with a rubber stamp; next, the person responsible for the framing of the letter adds his own signature. Immediately below this appears a note of his status in the firm, such as "Secretary" or "Head of (Name) Department."

If the signatory writes with the knowledge that the firm employing him will take responsibility for any undertaking given in his letter, the signature should read:

per pro A. Z. SMITH AND CO. LTD.
John Edwards.

or

p.p. A. Z. SMITH AND CO. LTD.
John Edwards.

If the signatory is not legally authorised by the firm to give undertakings on its behalf (*see* "per procurationem" in Glossary of Technical Terms), the form of signature will be:

For A. Z. SMITH AND CO. LTD.
John Edwards.

or

Pro. A. Z. SMITH AND CO. LTD.
John Edwards.

If the signature is the typewritten name of the firm, the correspondent should at least initial it by hand.

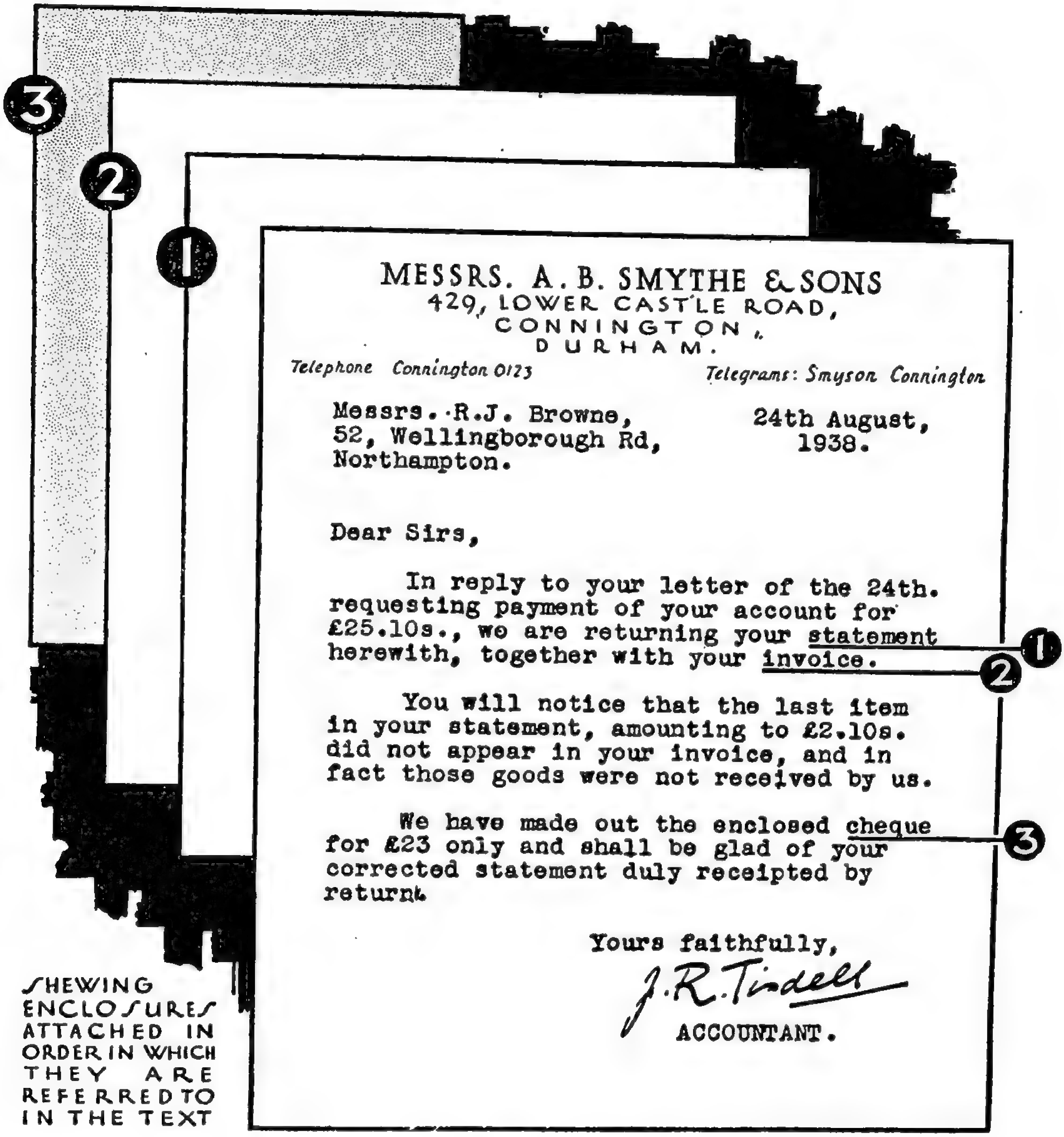
Enclosures. If such items as papers, documents, and cheques accompany the letter, a note is usually added on the left-hand bottom corner of the page, stating their number, thus: ENC. 1, or ENCS. 3.

In official correspondence, enclosures are usually indicated by a line in the margin.

THE BIOGRAPHY OF A LETTER

The evolution of a letter is divisible into several distinct phases, the first being the sketchy outline which forms itself in the head of the composer, and the last the direction and fastening of the envelope. If the final result is to be completely businesslike, attention must be paid at every stage to certain details of procedure. If those responsible for the building up and despatch of commercial letters bear these points in mind constantly, they will arrive at a routine which saves time, labour and energy, and which will reduce to a minimum the risk of late delivery and of the letters being misunderstood.

Inspiration.—Very commonly one letter is the outcome of another. Most letters need to be answered, or at least acknowledged; therefore it is necessary to adopt some arrangement to ensure that they are not filed or mislaid before some form of reply is despatched. All unanswered items of correspondence should be kept together, a basket or special file being set apart to receive them.



MESSRS. A. B. SMYTHE & SONS
429, LOWER CASTLE ROAD,
CONNINGTON,
DURHAM.
Telephone Connington 0123
Telegrams: Smyson Connington

Messrs. R.J. Browne,
52, Wellingborough Rd,
Northampton.

24th August,
1938.

Dear Sirs,

In reply to your letter of the 24th. requesting payment of your account for £25.10s., we are returning your statement herewith, together with your invoice.

You will notice that the last item in your statement, amounting to £2.10s. did not appear in your invoice, and in fact those goods were not received by us.

We have made out the enclosed cheque for £23 only and shall be glad of your corrected statement duly receipted by return.

Yours faithfully,

J. R. Tindell

ACCOUNTANT.

3
2
1
1
2
3
SHEWING ENCLOSURES ATTACHED IN ORDER IN WHICH THEY ARE REFERRED TO IN THE TEXT

Fig. 5.

When the correspondence department is working ideally, all incoming mail is answered on the day of arrival. The habit of replying promptly cannot but enhance a firm's reputation. Sometimes a correspondent will argue that by delaying reply he can suggest pressure of business and therefore raise his firm's status. There are several objections to this line of argument. Obviously, the person or firm awaiting answer may be materially inconvenienced. Delay in replying inevitably suggests discourtesy and lack of interest. Moreover, far from raising the reputation of the offending firm, tardy handling of correspondence may be interpreted as unwillingness or inability to maintain a sufficient staff of clerks. Even if the volume of correspondence really is abnormal, there is no excuse for not sending at least an acknowledgment card.

Prompt answers are businesslike in many ways. The longer the reply is

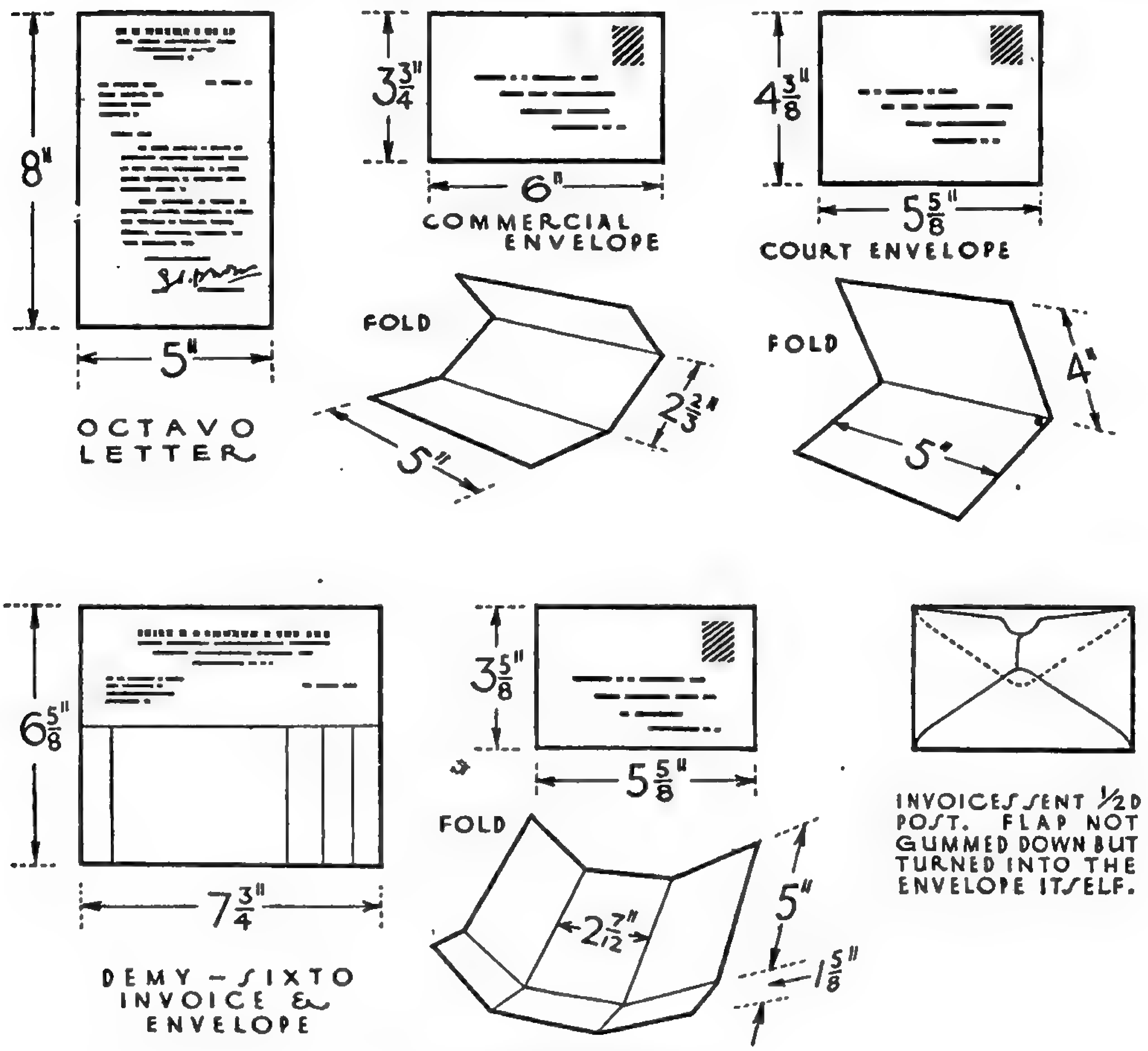

8"
5"
OCTAVO LETTER
3¾"
6"
COMMERCIAL ENVELOPE
4⅜"
5⅝"
COURT ENVELOPE
FOLD
2⅔"
5"
FOLD
4"
5"
6⅝"
7¾"
DEMY-SIXTO INVOICE & ENVELOPE
3⅝"
5⅝"
FOLD
2 7/12"
5"
1⅝"
INVOICES SENT ½D POST. FLAP NOT GUMMED DOWN BUT TURNED INTO THE ENVELOPE ITSELF.

Fig. 6.—Folding Letters.

postponed, the more awkward it becomes to write. Apology clauses which could have been avoided use up time and labour unnecessarily. A clear business conscience makes for incisive phrasing and rapid composition, whereas an apologetic tone must always involve a firm in loss of "face."

Composition.—Business letters fall into two classes: those which the composer can draft from his own acquaintance with the matter in hand, and those which demand the inclusion of information either from colleagues or from filed items of correspondence, catalogues, reference books, documents, etc.

The information for letters of the second class should be collected, assimilated and roughly arranged in the mind of the composer before he begins to dictate answers to this batch of correspondence. Great savings of time are thus effected and the shorthand-typist is spared many waits which are boring and exhausting.

The following procedure should be adopted as far as possible. The clerk receives his morning's correspondence; he divides the items into two groups, the first containing letters which he can readily answer from his own knowledge, and the second raising questions about which he will have to consult other departments or previous correspondence.

The first group is itself capable of sub-division. There are the letters which call for no reply and which may be immediately filed, those to which the appropriate reply is a printed form, and those which demand nothing more than a compliments slip with the appropriate enclosure—a catalogue, for instance. These can be promptly dealt with, either by the correspondence clerk himself or by an assistant: replies to communications of this class should normally come by return of post.

The remaining correspondence of this first group consists of letters which raise no issue to take the clerk from his desk. If possible, he dictates replies to these at one sitting; while they are being typed he is free to concentrate on the special problems raised by the rest of the correspondence. Whenever possible, the answering of letters of this straightforward group should be the first task of the day. When the clerk has found satisfactory solutions to the problems raised in some of the more difficult letters, he will probably find his assistant free to take down a further group in shorthand. Thus easily answered communications are never held up while more difficult letters are being cleared.

Dictation.—Good dictation makes for efficient typing and the ideal dictator has his reward when the time comes for signing and when the checking proves to be nothing more than a formality. Clear enunciation effects economies of time and energy. The dictator should aim at conciseness, but at the same time should ensure that he is not making omissions or inadequately wording statements which will be the subject of avoidable supplementary correspondence. It is an excellent practice to dictate in sense groups with the punctuation clearly in mind; this not only helps the typist and makes for intelligible phrasing, but also provides a safeguard against ambiguity. Now is the time for the dictator to state whether the envelope is to be marked in any way, e.g. "Personal" or "Private and Confidential." Remember, it is useless to mark a letter "Private and Confidential" unless the envelope is similarly marked. He should also say how many carbon copies are to be made, since a number of copies are sometimes needed for private use in addition to the one normally made for the permanent file.

There is so much variation in the spelling of quite ordinary names of people and places that special steps should be taken to avoid errors. A good plan is to hand the letter to the typist as soon as the reply has been dictated, so that the name and address will be correctly typed.

The typist, if reliable, may well be entrusted with the task of drafting some of the simple routine letters, such as everyday enquiries and letters of thanks. The repeated dictation of such letters as these not only wastes the time of the dictator, but irritates and tires the typist, who will, in any case, appreciate the chance of doing a little responsible work.

Typing.—Here it is only necessary to emphasise certain virtues which the perfect shorthand-typist will possess. It is false economy on the part of any firm to employ indifferent typists in order to save a few shillings a week. These virtues include a highly developed instinct for punctuation, a flair for the logical arrangement of ideas and the ability to spell confidently and correctly without frequent recourse to a dictionary. There is no rapid road to the possession of these qualities. Good spelling, intelligent punctuation, and the ability to think lucidly come only after a long and thorough training. A firm which is ready to employ typists who lack this training runs the risk of sending out letters which are bad advertisements for it.

Faults of punctuation are among the commonest faults for which one can hardly resist a strong feeling of contempt. If the spelling is shaky, or if the

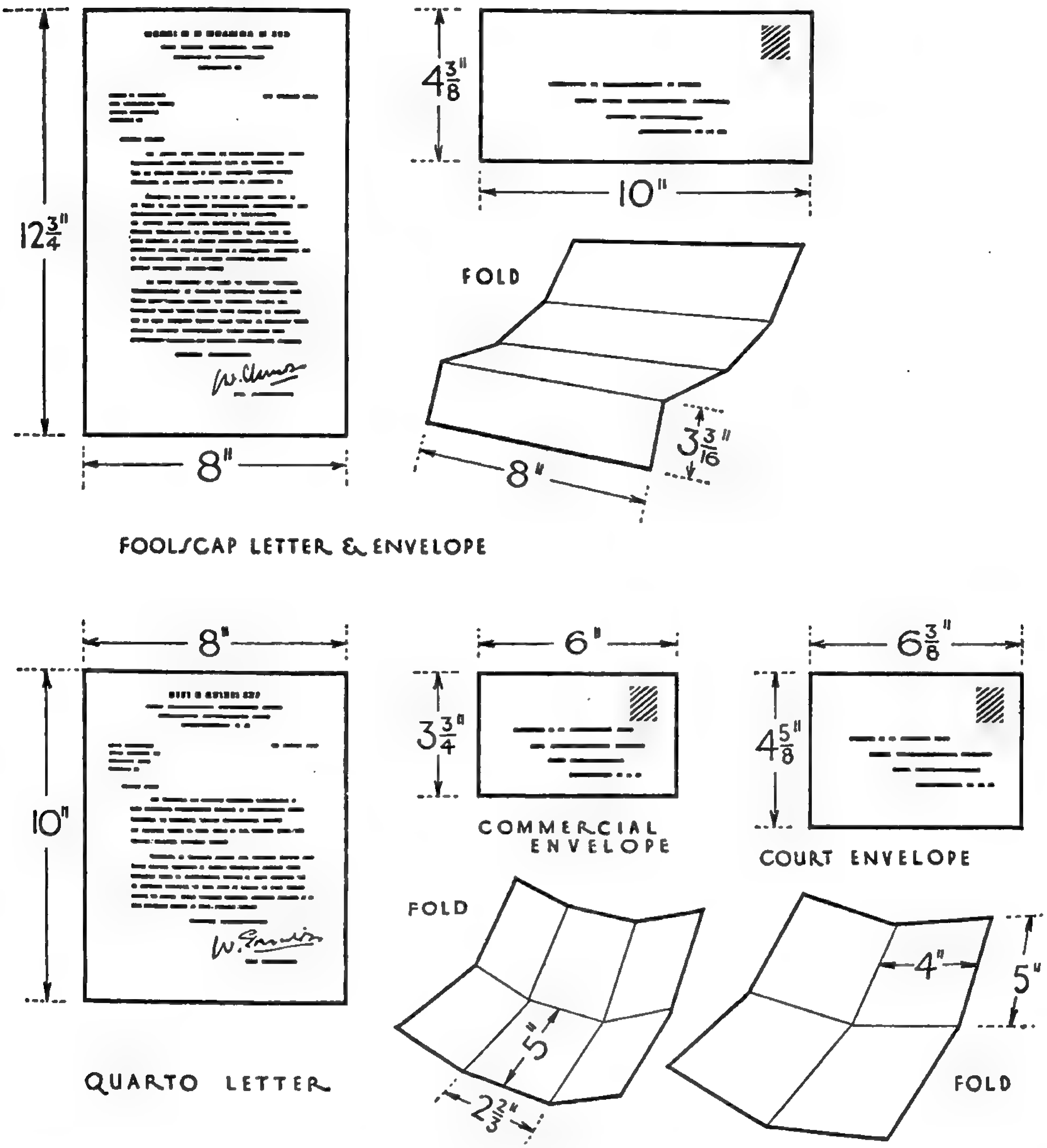

12¾"
8"
4⅜"
10"
FOLD
8"
3 3/16"
FOOLSCAP LETTER & ENVELOPE
8"
10"
QUARTO LETTER
6"
3¾"
COMMERCIAL ENVELOPE
6⅜"
4⅝"
COURT ENVELOPE
FOLD
5"
2⅔"
4"
5"
FOLD

Fig. 7.—Folding Letters.

typescript is corrected in ink, the bad impression is deepened. The final responsibility for the appearance and constitution of the letter rests with the person who signs it, but it is unfair for a firm to saddle its officials with an inferior typing staff. There is not always time for an unsatisfactorily executed piece of work to be re-typed and, whether the composer feels ashamed of it or not, it must be sent out. If a firm expects to build up a reputation for letters of creditable appearance, it must be prepared to employ first-class typists.

The typist who transcribes automatically from shorthand notes without thinking for one moment of the prospective reader, is particularly liable to punctuate in an unsatisfactory manner. The reader must be constantly kept in mind and the punctuation should be designed for the eye rather than for the ear. A typist who is sufficiently competent to substitute good English, even when bad

English has been dictated, will prove an asset to any firm and may be relied upon to produce well-phrased letters from very rough drafts. For this reason the training of the ideal typist will include a profusion of exercises involving firm phrasing and the intelligent disposition of information, such as exercises in précis-writing. Needless to say, the correspondence clerk must have received even more intensive training of this sort than the typist.

Checking.—This is an exceedingly important process and an exceedingly simple one. The typist may mishear the dictator or misread the shorthand notes; so there is quite a strong risk that facts may be falsified. The dictator must make certain that the matter is correct and that the phrasing is free from ambiguity; he must satisfy himself that references are included to ensure that the letter goes direct to the appropriate department of the firm to which he is writing. Thereupon he may sign with confidence.

It is logical that whoever checks the letter shall be responsible for checking the envelope and for seeing that every letter goes into the right one. An insufficiently addressed envelope should not be passed, neither should an envelope whose address is indistinctly typed or written, as such carelessness may result in late delivery.

When enclosures have to be sent with a letter, it is equally logical to attach them before the letter is signed. It is vital for the checker to identify the enclosures as the right ones and also to see that the number of enclosures specified at the foot of the letter is sent. If the letter leads the recipient to expect five enclosures and is accompanied by only four, avoidable correspondence will probably ensue.

A similar situation arises when a customer, writing to a firm for copies of a list or pamphlet, receives fewer than he has asked for. This type of thing obviously needs careful checking before signature.

It should be borne in mind by those responsible for signing letters that an unsightly signature may completely spoil the appearance of an otherwise excellent letter. Not only should the signature be legible, but steps should be taken to see that it is blotted without smudging.

Folding.—It is worth while to take a little time over the folding of letters in order to produce a neat result. A hastily folded letter with the creases running obliquely across the page is unsightly. Even if the folding is neat, it is desirable to keep the creases as few in number as possible.

Concerning the Envelope.—There are two types of envelope in common use for business letters, the foolscap size and the size which exactly fits the quarto sheet folded into four. On the whole the foolscap size is preferable, for creases running vertically through the typescript detract from the appearance of the letter.

Considerations of privacy suggest the choice of an opaque paper for the envelope. Stiff paper is to be avoided since it makes neat typing exceedingly difficult.

HANDLING CORRESPONDENCE

Firms able to command a staff of clerks competent not only to draft letters, but to type them, find it convenient to abolish the specialisation of function. The correspondence clerk is his own typist: the point to be stressed here is the need for composing the letter completely before beginning to type it.

In some large organisations the Correspondence Section is not responsible for obtaining the information conveyed in its letters. The other departments incorporate their specialised information in résumés which are transmitted to

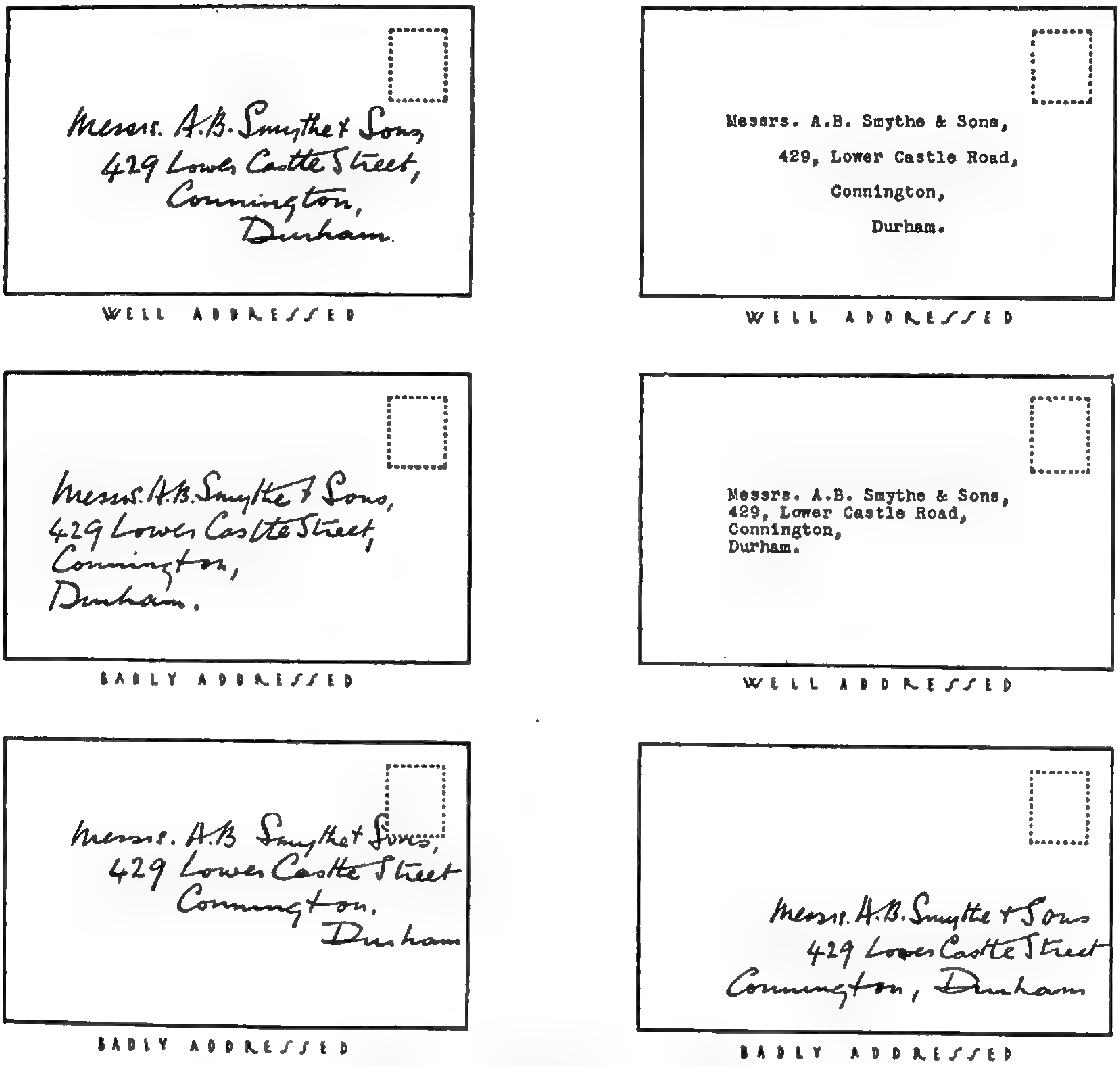

Messrs. A.B. Smythe & Sons,
429 Lower Castle Street,
Connington,
Durham.
WELL ADDRESSED
Messrs. A.B. Smythe & Sons,
429, Lower Castle Road,
Connington,
Durham.
WELL ADDRESSED
Messrs. A.B. Smythe & Sons,
429 Lower Castle Street,
Connington,
Durham.
BADLY ADDRESSED
Messrs. A.B. Smythe & Sons,
429, Lower Castle Road,
Connington,
Durham.
WELL ADDRESSED
Messrs. A.B. Smythe & Sons,
429 Lower Castle Street
Connington,
Durham
BADLY ADDRESSED
Messrs. A.B. Smythe & Sons
429 Lower Castle Street
Connington, Durham
BADLY ADDRESSED

Fig. 8.—Addressing a Letter.

correspondence clerks for working up into effective letters which will be passed on by dictation to typists. The finished letter is returned for signature to the department which supplies the information.

This method of handling correspondence has been found to be the most efficient for certain types of business. The chief risk, which is that of delay, can be largely obviated if the dictator is competent. He must assimilate his information perfectly and possess an excellent command of English.

Yet another method prevails in some Government Departments. A clerical officer is responsible not only for obtaining and marshalling the information, but for writing out the whole letter in longhand; this is then handed to the typist to be copied.

Figures 14 to 21 are examples of suitable general forms of letters to meet average requirements.

STORAGE FOR ACCESSIBILITY

A well-arranged collection of correspondence is an asset to any firm. The need to refer to long-forgotten letters is always liable to arise, and it may be a very urgent need. A new departmental head, for example, may want to

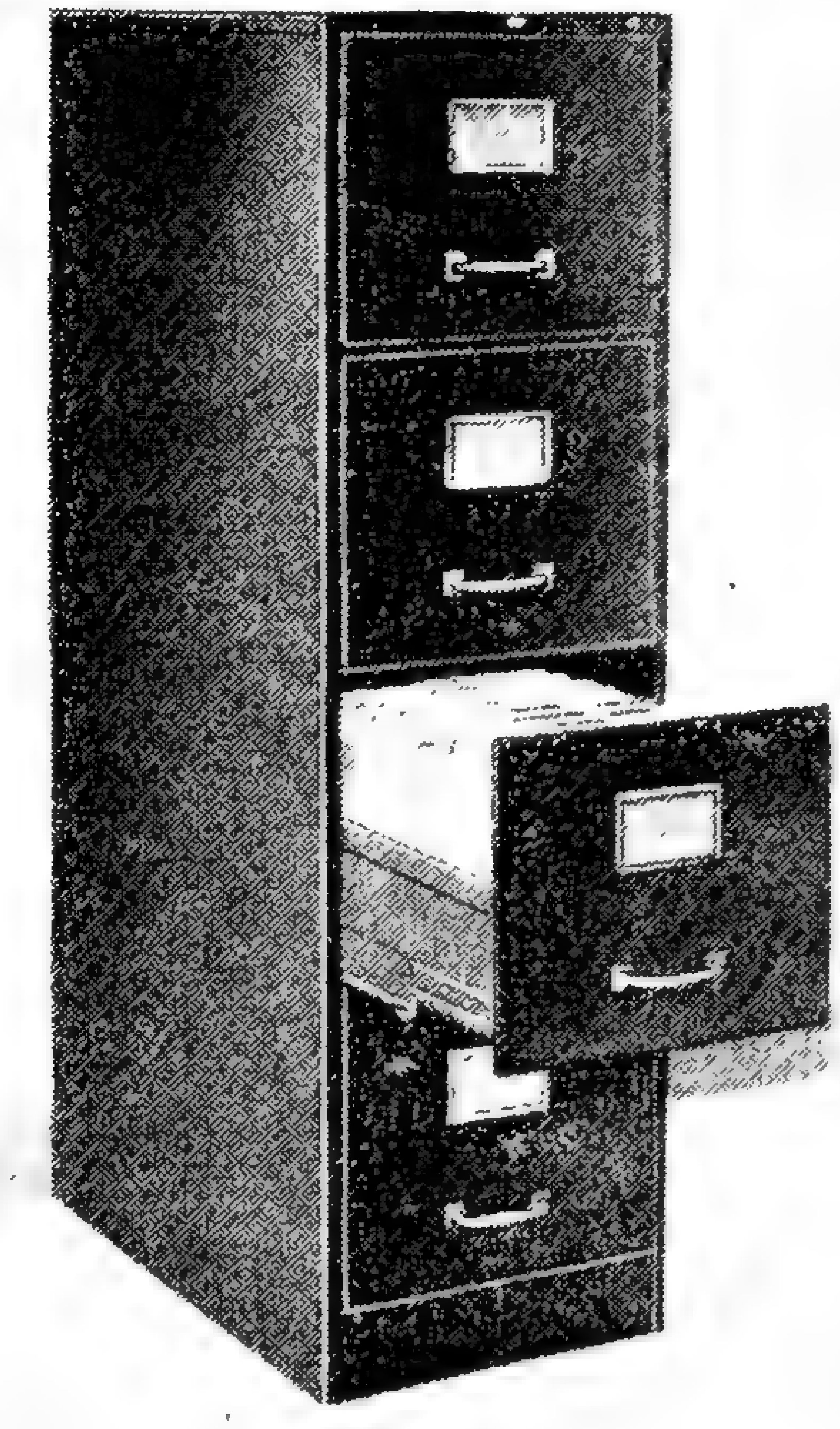
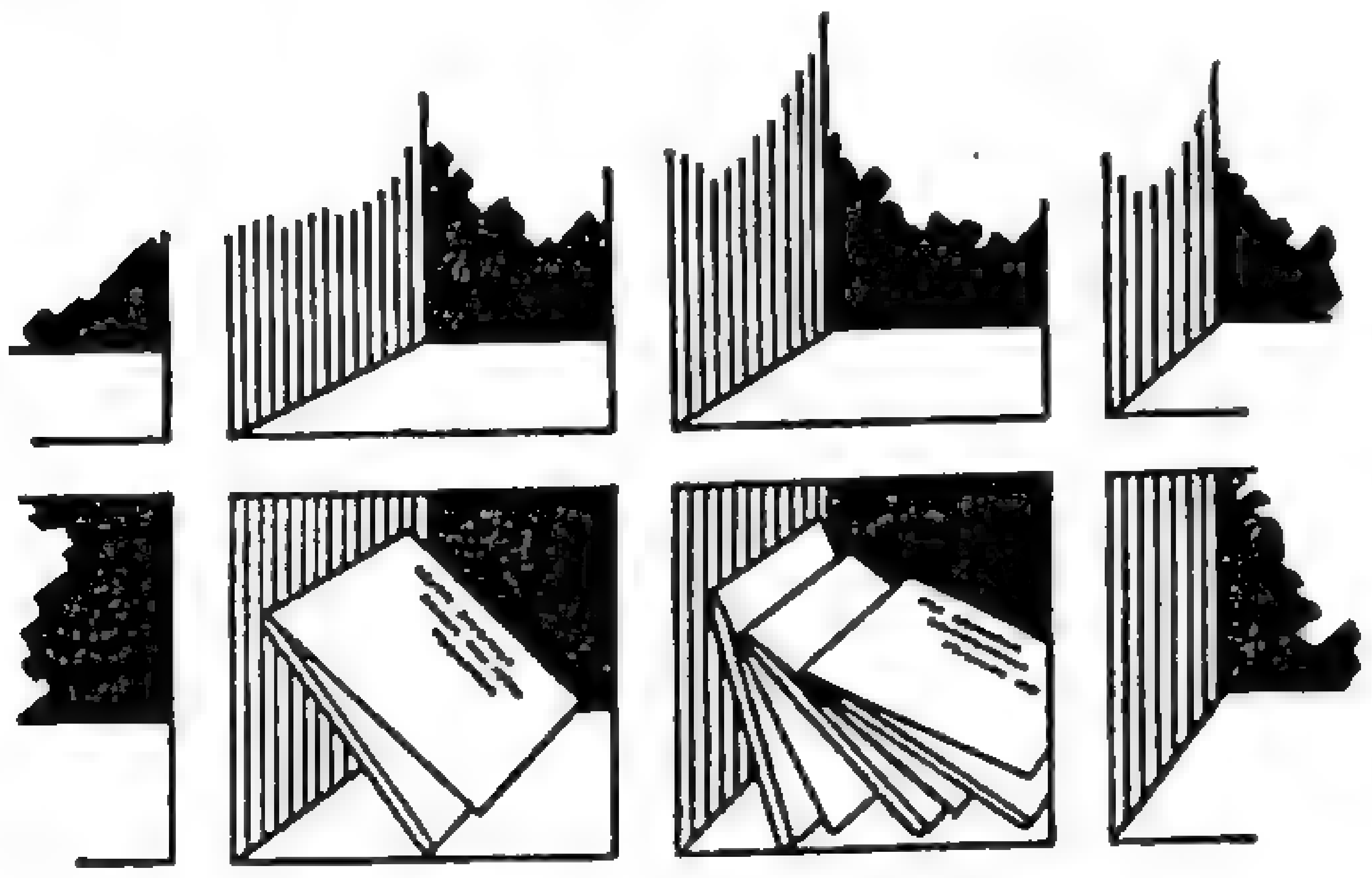


Fig. 9.—*Filing Cabinet.*

form an idea of the extent and nature of his department's past connections with another firm. A glance at the letter-files will give him the necessary information.

Business problems are always repeating themselves, so it is useful for a firm to be able to refer to its past experience. Sooner or later, a little care taken in arranging and housing the correspondence will be amply repaid.

Even in the least pretentious office there is no reason why any letter should take more than a few minutes to find.



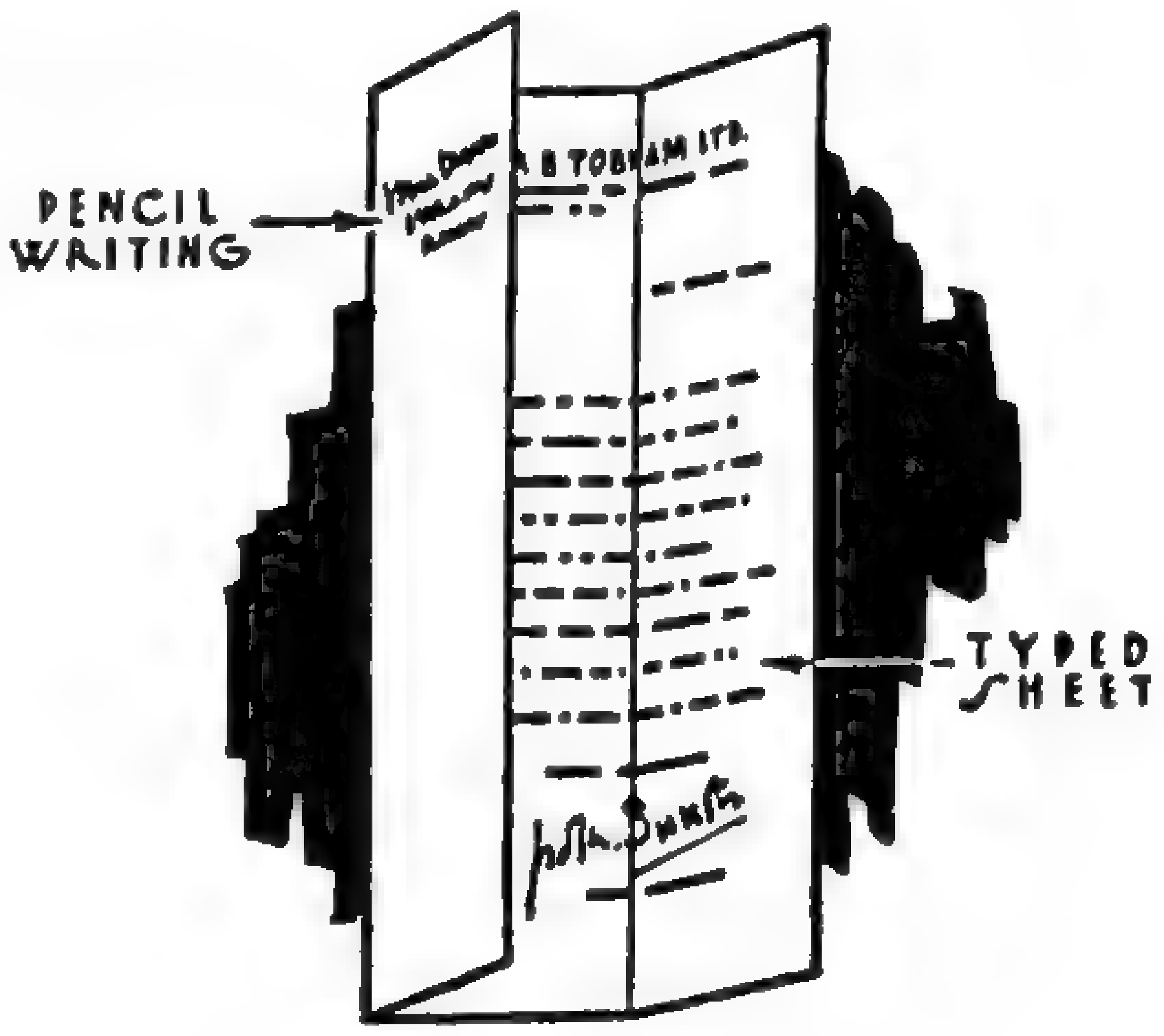
PIGEON HOLES

Fig. 10.

The most efficient system of filing, and the one in general use, is the Vertical Filing System. It is cheap to install, easy to maintain, and very practical in use. Each series of letters (from the same correspondent, and perhaps relating to one transaction only) is enclosed in a simple folder. The folders are numbered on a projecting tab and arranged numerically in drawers, which form part of a cabinet. The most up-to-date filing cabinets are of steel and help to ensure the safe housing of letters and documents.

THE CARD INDEX

An essential adjunct is the alphabetical card index. In this the name of the firm whose letters are to be preserved is written or typed on a card on which is recorded the number of its file. There may well be more than one card index: certain types of business will find it very desirable to keep a card catalogue for subjects, or one arranged on a geographical basis.



FOLDED 4TO SHEET

Fig. 11.

It is possible to adopt an alphabetical arrangement for the files, but the numerical system is much more convenient, as a number may be written down on a card as a cross reference more rapidly than the name of a firm.

A card index has many advantages over a book index. Entries never have

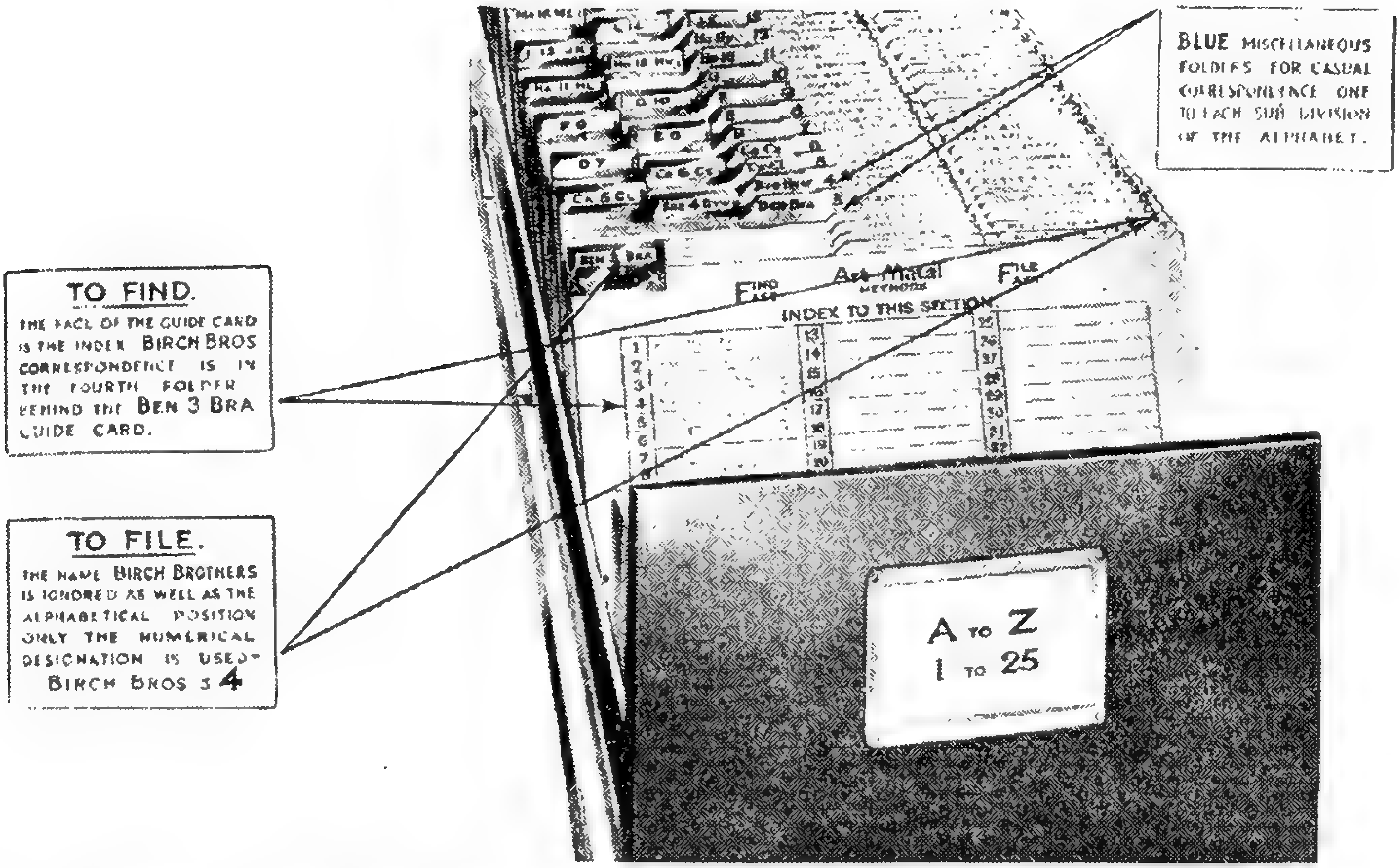

TO FIND.
THE FACE OF THE GUIDE CARD IS THE INDEX BIRCH BROS CORRESPONDENCE IS IN THE FOURTH FOLDER BEHIND THE BEN 3 BRA GUIDE CARD.
TO FILE.
THE NAME BIRCH BROTHERS IS IGNORED AS WELL AS THE ALPHABETICAL POSITION ONLY THE NUMERICAL DESIGNATION IS USED— BIRCH BROS 3 4
BLUE MISCELLANEOUS FOLDERS FOR CASUAL CORRESPONDENCE ONE TO EACH SUB DIVISION OF THE ALPHABET.
Ben 3 Bra
Art Metal
INDEX TO THIS SECTION
A TO Z
1 TO 25

Fig. 12.—Above is illustrated one of the many excellent filing systems on the market. As will be seen from the explanations above, this method provides a quick and easy reference.

to be cramped; alterations can be made without disfigurement of the index; groups of cards can be removed to another filing department if the business is reorganised. The book index has some advantages: portability is one of them, but it is not an unmixed blessing, for the book may easily be mislaid.

Loss of cards from a card index may result in very serious waste of time and labour. Files of letters themselves may go astray with equally deplorable results. The one solution is to engage a responsible and completely reliable staff of filing clerks who alone are allowed to remove files from the cabinets and whose duty it is to see that all files issued are returned complete. Any temporary gap among the files should be conspicuously marked by an inserted card bearing a note of the whereabouts of the missing letters.

In order to ensure that the correspondence in a given file shall be completely intelligible, copies of outward letters need to be made and inserted in their appropriate places among the letters received.

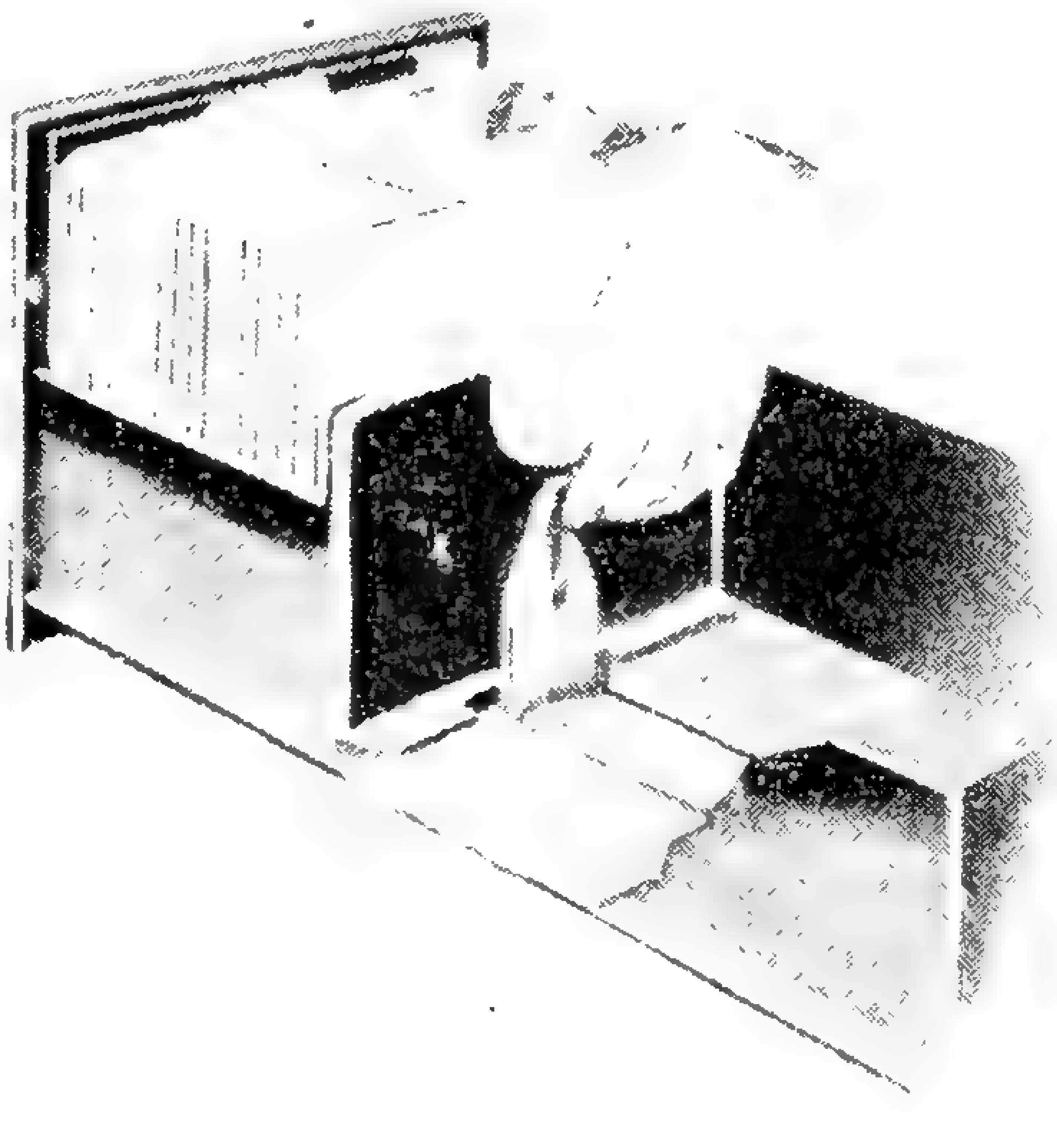


Fig. 13.—Expanding Card Index.

Some methods of storage, such as pigeon-holes, entail the process of docketing. The letters are folded to uniform size, and on the back sufficient particulars are noted to make the letter easy to identify—Date, Name and Town of Correspondent, Résumé of Contents, Date of Receipt and Reply. Each series of letters is tied up with tape and placed in the pigeon-hole bearing the initial of the firm from which it has come.

This somewhat clumsy method of filing is commonly used by businesses which retain the generally obsolete method of press copying: the resultant facsimiles of outgoing letters are more acceptable as legal evidence than carbon copies, for they include both the signature and any alterations that may have been made after the letter has been typed. As press copies are usually taken in a book, this process necessitates the separation of incoming from outgoing correspondence.

THE IDEAL LANGUAGE FOR BUSINESS LETTERS

Many items of correspondence have no aim beyond the saving of time and the oiling of the business machine. Very often these are printed or duplicated by the thousand, but there is a great class which must be approached and designed as potential extenders of business. The writer of a letter belonging to this second group must exercise great care in choosing his points and must use the style the most appropriate for their presentation.

In this matter of style, the question of the diction to be adopted looms prominently. Highly controversial questions have to be faced—should there be such a language as Business English, a language markedly different from good spoken English and plain literary English? Is such a language accepted as desirable by the mass of important concerns? Even if it is accepted, should it be generalised, or should it be persecuted as far as possible?

In recent years the output of articles and books purporting to teach that brand of English called "Business" or "Commercial" has fallen off enormously. At one time the business man was expected to be bilingual in the sense that he used one sort of English for the purposes of private life, and an entirely different sort for his business correspondence; side by side with the mother tongue was the professional tongue. Repeated assaults have been launched against this with a great measure of success. In 1931 the Board of Education published a Report on the Teaching of English, a very practical compilation. The Board was naturally obliged to consider how far Business English was to be recognised and taught in schools, for if education was to fit scholars for life, the fact that life meant in many cases the world of business could not be ignored. So a number of prominent business men were invited to say whether they considered that the use of a jargon special to their sphere was beneficial to their interests. These co-opted experts bore overwhelming testimony against jargon. Clear, careful and simple everyday English was in their opinion the mark of satisfactory correspondence.

The reaction against Business English goes steadily on. Scientific investigators endorse the instinctive conclusions of the business men. No form of jargon can inspire confidence in the uninitiated—either the fear of the unknown comes in and makes people suspect a catch somewhere, or else a stereotyped phrase is so often repeated that it must seem mechanical and insincere. Jargon is sometimes defended on the ground that its terms are rapidly learnt and can be dashed off without time-wasting thought on the part of the apprentice correspondent. This begs the question. Cannot one equally well learn off equivalent phrases of standard English and use them with equal fluency?

Another consideration, already hinted at, deserves emphasis here. Of late years specialists of all types have convinced themselves of the advertising value of plain English. Broadcasting plays an important part: experts on every conceivable subject come to the microphone, and those who use the simplest and most widely comprehended language for their talks are most likely to find the vast radio public asking for more. Astronomers have written best sellers. So out-of-the-way types of diction are no longer regarded as corollaries of expertness and efficiency. Jargon can no longer be defended on the ground that it is impressive. A straightforward and simple style is taken to imply reliability, dignity, and even social standing.

It would, however, be untrue to suggest that normal English is as yet anything like universal in commercial correspondence. That is far from being the case. So many of the condemned jargon terms are widely current, that they must be studied in order to understand their meaning. In the Glossary, therefore, a special section has been included for such phrases which need to be understood though their use should be avoided. For each of these terms is given a current and commendable standard English equivalent.

It is one thing to attack jargon and another to condemn the special colouring of style which comes from the use of a perfectly legitimate, indeed inevitable, technical vocabulary. Every specialised branch of human activity has its own private collection of nouns, adjectives, and verbs corresponding to objects and ideas exclusive to that branch. The most elementary knowledge of commercial practice includes a familiarity with the meaning of such terms as "invoice," "bill of exchange," "money order," and "discount." Each dispenses with a laborious definition, which it would be absurd to repeat time and again in order to avoid inventing a new word. There is all the difference in the world between the closely defined and unmistakable terms of business thought, which are economical, and which are inspired by necessity and utility, and the body of jargon—inelegant, soulless, and superfluous—of which Commercial English is constituted.

Surely Business English ought to be definable as that sort of English most likely to build up business? By that definition, what has so long passed for the appropriate business style fails. A letter couched in it will most likely leave the recipient cold. It is an axiom of present-day business that transactions are facilitated by personal contacts. Personal contact enables the salesman to win the confidence and the human sympathy of the customer. Once the contact is made, chances of pleasing and of persuading come as a matter of course—the fundamental steps to the securing of orders. If a contact has to be established or maintained by letter, it must be written in a style that is courteous, but not stilted, that reflects the writer's belief in his own integrity, that sets up no barriers to understanding, that creates an atmosphere in which the recipient feels at home, and free of effort. So often a letter couched in formal phrasing makes exasperating demands on the attention before its meaning is plain. Or the opposite may happen: one sees at a glance what the letter is all about; it can be set aside at once and, because it has neither moved the feelings nor occupied the mind, it is forgotten. After all, the most business-like English style is simple, direct, homely, and intimate.

A BUSINESS-LIKE STYLE

The efficient business correspondent must have a dual training. He must have the technicalities of his firm's business at his fingers' ends, and must have studied, at least in outline, other aspects of business, such as Exports, Methods of Payment, and Company Law. If his vocational training is not thorough, some of his letters are sure to be obscure and inaccurate. When a writer lacks grasp of his subject, a certain vagueness is bound to creep into his style and betray him.

The other side of the correspondent's training—the "literary" side—is equally important, and, if anything, harder to acquire. Skill in turning ideas into words, not only accurately, but gracefully and rapidly, comes from frequent practice and constant self-criticism. Exercises in which diffusely worded matter has to be condensed are very useful, especially when they involve close reading before the meaning is fully grasped. Such training in writing foreshadows the process which the correspondent will follow when he frames his business letters. Precise knowledge of the subject matter renders clear thinking about it possible, and clear thinking makes directly for clear and appropriate statement.

A business letter reveals not only the extent of its writer's business experience, but also his command of words: in it the two sides of his training are inseparably fused. It is unnecessary and undesirable for the correspondent to acquire all kinds of literary tricks, such as metaphor and rhetorical turns of phrase. Those who have written for the sake of science will guide him more surely than those who have written for the sake of writing. The style he must cultivate will be quite unadorned and as economical of words as possible.

What he should try to learn is the special associations of each phrase he is likely to use in business letters. "May I ask you to send . . .", "Will you please send . . .", "Are you going to send . . .", "Can I expect you to let me have . . .", "Kindly send . . .", "Have the goodness to forward . . ."—all of these phrases mean much the same thing from the point of view of dead facts. But the sound letter-writer will know exactly which one to choose for his purpose.

"Are you going to send . . ." is either threatening or somewhat reproachful; "Can I expect you to let me have" is mistrustful; "Kindly" is, in nine cases out of ten, used in a completely inappropriate context—to anyone with a true appreciation of the meanings of "kind" and "kindness," its mechanical use in business letters appears exaggerated and even ludicrous. "Have the goodness to forward . . ." is pompous and patronising. "Will you please send . . ." is usually the most appropriate form to adopt, being neither too abrupt nor over-courteous.

The same ability to discriminate between very similar shades of meaning enables the writer to weigh the respective merits of "We shall be glad if . . ." and "We would be glad if . . ." The future and conditional tenses of the verb "to be" present great difficulties. The first person of the "colourless" future is given in grammars as "I shall," "We shall," the other persons all having "will." In the emphatic future the forms given are "I shall" and "We shall" for the first person, and forms with "will" for the other persons. The problem is complicated by the fact that in some English idioms the traditional alternative meaning, "to wish" or "to choose," is prominent, as in "You *would* make a mess of things," and "I would that I were dead." What is most confusing of all is that a few contracted colloquial forms cover several written forms: thus "I'll" may stand for "I will" or "I shall"; "I'd" for "I would" or "I should." So that one cannot rely on natural speech forms to provide clues to the correct written forms.

In letters the form "I should" seems appropriate when one wants to err on the side of politeness—the use of the conditional rather than the future gives the phrase a certain modesty of connotation and suggests that the writer does not wish to ram his opinion down the recipient's throat.

On the whole, however, "I shall," followed by an infinitive, is the safest form, although not by any means the most current. "I should be pleased to meet your representative" is a form which may be ambiguous: "should" may be read as meaning "ought," or at least it may be felt that there is some suggestion of obligation about it.

The emotional force of words is one of the hardest things to appraise in learning to write well. Such matters as paragraphing and sentence structure are simple in comparison. The chief principle to bear in mind is that neither sentence nor paragraph must be too long or too complex. Short paragraphs and simple sentences make for legibility and rapid comprehension; by their use ambiguity and long-windedness, the letter-writer's chief enemies, are avoided.

The letter on page 420 is given as an example of a business-like style:

The paragraphing of this letter is well done. Paragraph 1 is a simple sentence which effectively relates the letter to the previous correspondence. Paragraph 2 states rapidly and intelligibly the main business of the letter. The last paragraph makes provision for the next stage of the transaction and, incidentally, asks for the most advantageous terms in a way that is not too abrupt.

There is nothing original or sensational about the style; indeed the letter contains quite a number of clichés, but they are not clichés that waste time. They do not impair the clearness, conciseness, and orderly arrangement of the letter.

SOME WIDESPREAD FAULTS

"You and I"

1. *Wrong:* "You and me are likely to benefit by the introduction of the revised quota."

Right: "You and I are likely, etc. . . ."

2. *Wrong:* "Business men like you and I cannot afford to neglect defaulting debtors."

Right: "Business men like you and me, etc. . . ."

3. *Wrong:* "Between you and I."

Right: "Between you and me."

The Point at Issue: "I" is always a subject in the sentence; "me" is never the subject. Prepositions never introduce the Subject (Nominative) Case, but always the Object (Accusative) Case: one must write "to me" and not "to I"; "with me" and not "with I"; "for me" and not "for I"; "by me" and not "by I"; "like me" and not "like I," and so on.

A Useful Test: For "You and I" and for "You and me" substitute first "we," then "us," and judge whether the result is normal English. If "we" is appropriate and "us" is inappropriate, then the required form will be "You and I." Similarly, if the sentence reads naturally when "us" is introduced, "You and me" will be the correct form.

Exactly the same test will determine which of the following pairs is required:

"He and I" (we), or "Him and me" (us).

"She and I" (we), or "Her and me" (us).

"They and I" (we), or "Them and me" (us).

"Like" and "As"

These words are very commonly confused.

Wrong: "If I allowed you discount *like* I did last time, it would not pay me."

Right: "We think these new counting machines will sell *like* hot cakes."

The Point at Issue: If two statements are joined, it must be by "as" and not by "like"; "as" is a conjunction, "like" is never a conjunction. The two statements linked by "like" in the incorrect example are (1) "If I allowed you discount" and (2) "I did (allow) you last time."

Number of the Verb to follow certain words with Collective or Distributive Connotations

1. *Wrong:* "*Every* customer must pay for *their* goods within a month or forfeit 50 per cent. of *their* discount."

Right: "Every customer must pay for *his* goods within a month, or forfeit 50 per cent. of *his* discount."

2. *Wrong:* "*Everyone* who had withdrawn capital in time considered *themselves* very fortunate."

Right: Version 1: "*Everyone* who had withdrawn capital in time considered *himself* very fortunate."

Version 2: "*All* who had withdrawn capital in time considered *themselves* very fortunate."

Part of the trouble which the pronoun "everyone" gives to writers is due to the fact that English is deficient in possessive adjectives—a need is felt for a word meaning "his or her as the case may be." To be strictly logical and sufficiently guarded in statement, a writer might find himself on the verge of writing some such clumsy sentence as "Everyone who had withdrawn capital in time considered himself or herself very fortunate." Some authorities condone and even recommend the use of a plural reflexive pronoun after "everyone," and it is certain that the tendency is growing to use in speech such statements as "Everyone wants their right to a living admitted." Other authorities recommend that "his" should be used without apology or qualification, on the grounds that common sense will make it clear when the statement applies equally to both sexes. The best way out of the difficulty is to turn the sentence in some way, as in Correct Version 2.

1. *Wrong:* "*The Committee were* unanimous in *their* decision."

Right: "*The Committee was* unanimous in *its* decision."

2. *Wrong:* "*Some* of the Committee *was* disposed to disagree with the Chairman's opinion."

Right: "*Some* of the Committee *were* disposed to disagree with the Chairman's opinion."

(But cf. "*Some* of the ironware *was* left unsold.")

A collective noun (e.g. "crowd," "committee," "team," "crew") may introduce either a singular or a plural verb. If the group is thought of as acting unanimously, the verb should be in the singular. If the sense is such that one thinks of the individual members of the group, the plural is preferable.

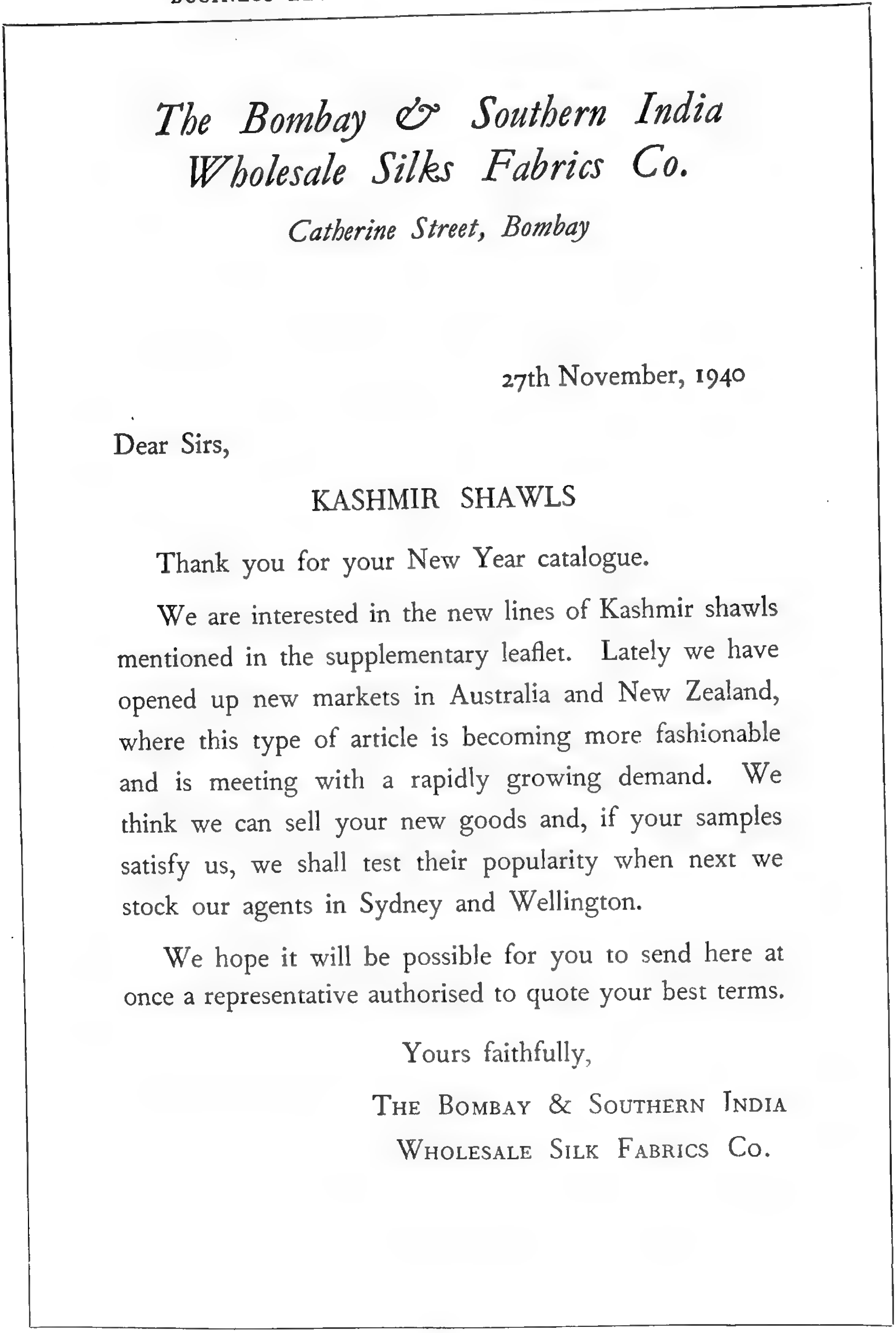
The Possessive Form of a Name

Books belonging to, or written by, Mr. Singh—"Mr. Singh's books."

Books belonging to Mr. Lewis—"Mr. Lewis's books."

Books belonging to Mr. Bass—"Mr. Bass's books."

Note: A name ending in "s" or "ss" is not completely turned into its correct possessive form when an apostrophe is added. A further "s" should be added.



The Bombay & Southern India
Wholesale Silks Fabrics Co.
Catherine Street, Bombay

27th November, 1940

Dear Sirs,

KASHMIR SHAWLS

Thank you for your New Year catalogue.

We are interested in the new lines of Kashmir shawls mentioned in the supplementary leaflet. Lately we have opened up new markets in Australia and New Zealand, where this type of article is becoming more fashionable and is meeting with a rapidly growing demand. We think we can sell your new goods and, if your samples satisfy us, we shall test their popularity when next we stock our agents in Sydney and Wellington.

We hope it will be possible for you to send here at once a representative authorised to quote your best terms.

Yours faithfully,

THE BOMBAY & SOUTHERN INDIA
WHOLESALE SILK FABRICS CO.

Fig. 14.

S. BRANKUMEE & CO.
EXPORTERS,
MUSEUM STREET, CALCUTTA

Dear Sirs,

We have secured for you 2,500 bags of rice, made up in accordance with your cabled instructions, as follows:

1,000 bags of Best Rangoon @ Rs.9.
1,500 bags of Best Patma @ Rs.12.

Your order will be conveyed on board the steamer "Bay of Bengal," which is due to leave on Thursday, 22nd July.

Encs. We enclose your invoice and Bill of Lading.

We hope that the consignment will reach you safely.

Yours faithfully,
S. Brankumee & Co.
Rice Exporters, Calcutta.
p.p. K. S. Brankumee.

Fig. 15.

THE MIDLAND CEREALS COMPANY
WHEAT STREET, BIRMINGHAM
TELEPHONE: CENTRAL 7707

Dear Sirs,

The consignment of rice which your Calcutta agent shipped for me and for which I received his invoice last month, has now arrived in very satisfactory order.

Enc. Here is a sight draft on London to the amount of your invoice, less the usual 5 per cent. discount, namely Rs.2,340.

Yours faithfully,
The Midland Cereals Co.,
Birmingham.
p.p. Thomas Warner, Managing Director.

Fig. 16.

"Its" and "It's"

"It's" is an abbreviated form of "It is."

"Its" means "belonging to it."

Writers sometimes wrongly use "It's" with the second meaning, because 's signifies possession when added to a proper name.

The Split Infinitive

These sentences contain split infinitives:

1. "We expect *to* quickly *recover* from the financial loss which we have lately incurred."

2. "The Chairman said he wished them *to* very seriously and very thoroughly *weigh* and *consider* the whole matter."

3. "Will you try *to* as briefly and concisely as possible *explain* the situation to me?"

4. "We are unable *to* even *consider* the matter."

Much ink has been wasted in justifying and in attacking the use of the split infinitive. Occasionally it is said that the split infinitive is found in the works of great authors, remarkable for their ability to use the right words in the right way: therefore there can be no harm in a less expert writer's using it, provided that there is no positive ugliness of phrasing.

In literature, then, the value of the split infinitive is a debatable subject. In business letter-writing there is no doubt about the writer's best course—avoid its use completely. Many who know almost nothing at all about grammar can learn the knack of spotting split infinitives: they are the least charitable of people towards writers who have split an infinitive or two.

Those who are not in the habit of keeping a sharp eye open to see that their work is free from this construction are apt to fall into the habit of using it with such large gaps between "to" and the verbal part of the infinitive that obscurity results; awkwardness of rhythm and ugliness of sound are likely to creep in at the same time. So the letter writer has more than one reason for taking special pains to avoid the split infinitive.

"Under the Circumstances"

The etymological meaning of "circumstance" (What stands round about) makes "under" a less logical preposition than "in." Moreover, "in the circumstances" is less ponderous and perhaps even less pompous.

Trouble with Correlatives

The correlatives "neither . . . nor" and "either . . . or" are a continuous source of grammatical error. If one correlative is negative, the other must be negative too. Thus, do not write, "You have *neither* written *or* telephoned us," but "You have *neither* written *nor* telephoned us."

"Or" or Alternatives

Sometimes "*or*" is used when "*and*" is more appropriate: "In great cities like Bombay *or* Calcutta water supply creates problems that demand the constant attention of the authorities."

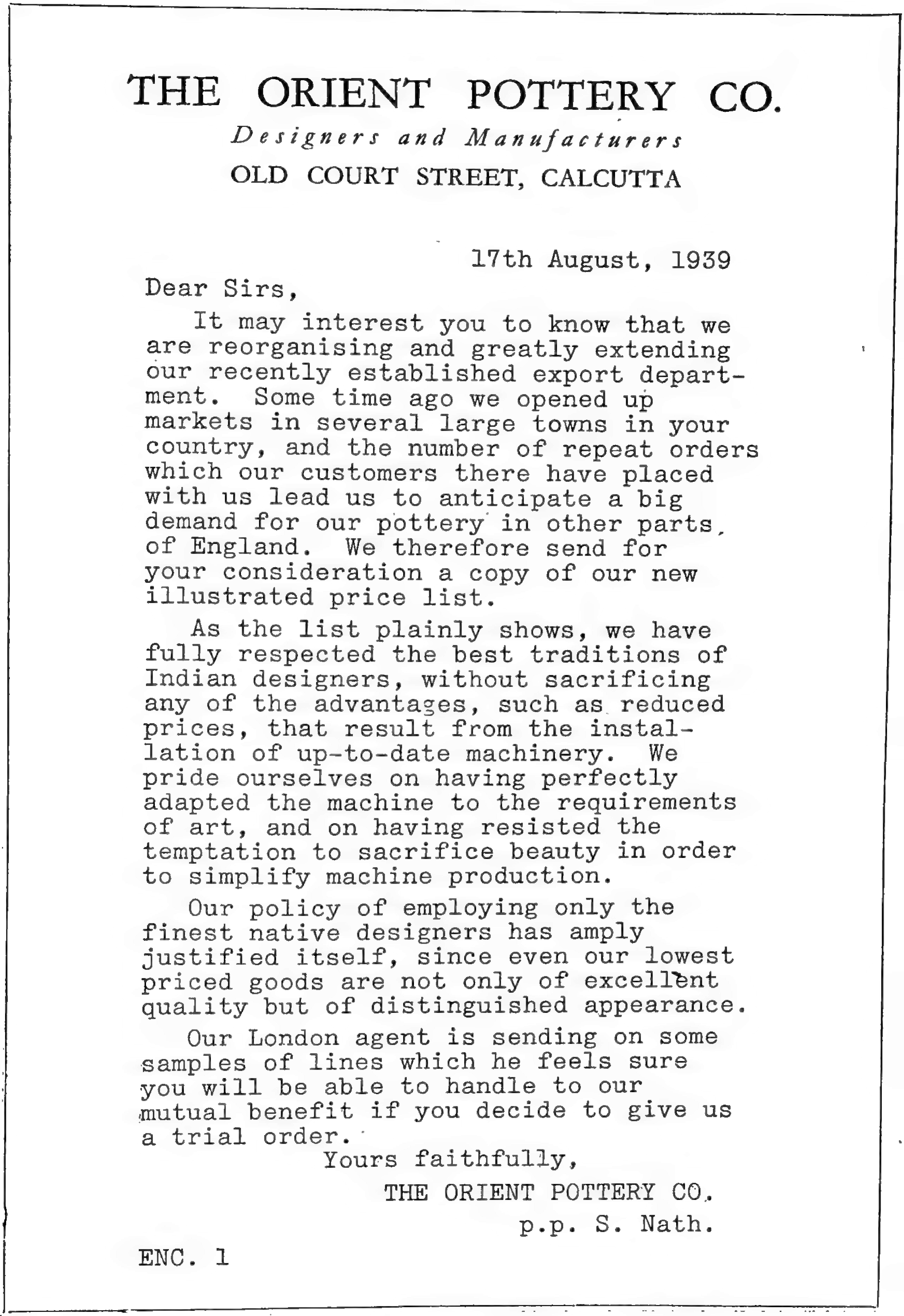
Conversely, "or" may be required where "and" is used: "For sale *and* exchange, a tandem bicycle in good condition."

"While"

This word is best not used unless about time. Ludicrous sentences sometimes result when "while" is used for pointing a contrast. Thus:

"The Chairman spoke first *while* the Secretary's turn came much later."

"A dance orchestra played well-known song-hits of the year, *while*



THE ORIENT POTTERY CO.
Designers and Manufacturers
OLD COURT STREET, CALCUTTA

17th August, 1939

Dear Sirs,

It may interest you to know that we are reorganising and greatly extending our recently established export department. Some time ago we opened up markets in several large towns in your country, and the number of repeat orders which our customers there have placed with us lead us to anticipate a big demand for our pottery in other parts of England. We therefore send for your consideration a copy of our new illustrated price list.

As the list plainly shows, we have fully respected the best traditions of Indian designers, without sacrificing any of the advantages, such as reduced prices, that result from the installation of up-to-date machinery. We pride ourselves on having perfectly adapted the machine to the requirements of art, and on having resisted the temptation to sacrifice beauty in order to simplify machine production.

Our policy of employing only the finest native designers has amply justified itself, since even our lowest priced goods are not only of excellent quality but of distinguished appearance.

Our London agent is sending on some samples of lines which he feels sure you will be able to handle to our mutual benefit if you decide to give us a trial order.

Yours faithfully,
THE ORIENT POTTERY CO.
p.p. S. Nath.

ENC. 1

Fig. 17.

eminent actors gave their favourite speeches from Shakespeare."

Redundancy

This is a bad fault in business correspondence, and a deplorably common one. Redundancy means unnecessary repetition: a few instances will show how it may insinuate itself:

1. "The motion was carried *unanimously*, *nem con.*"
2. "The proceedings were postponed *indefinitely*, *sine die.*"
3. "We wish to *apologise and say how sorry we are* for . . ."
4. We cannot too *strongly and strenuously* urge . . ."
5. "*In reply to your letter* . . ."
6. "We trust that this misunderstanding has not put you to undue *inconvenience or trouble.*"

"-Ing" ad nauseam

The temptation to use too many words that end in "-ing" is one to which many correspondents repeatedly fall. In English, this termination occurs commonly in adjectives, nouns, gerunds and verbs. Moreover, so many of the rather vague and abstract "Business English" terms, beloved of old-fashioned letter writers, end in this way—for example, "regarding," "concerning," "repeating," "pending," "replying." This is the kind of thing that quite commonly results: "We are thinking of developing our now flourishing undertaking."

The offence this time is not one against logic or syntactical requirements, but against euphony, the pleasing arrangement of sounds.

Latin Plurals

In letters the general rule should be to use the English forms of the plural of a Latin borrowing, provided that they are sufficiently current. "Premiums" and "quorums" are forms current enough to warrant general use: "syllabuses" is to be preferred to "syllabi." But "memorandum," "curriculum" and "erratum" seem, at present, to have their original Latin plurals in "a" firmly established as the English plurals—"memoranda," "curricula," "errata." "Agenda" itself is one of these plurals and its Latin singular form has not come into English at all.

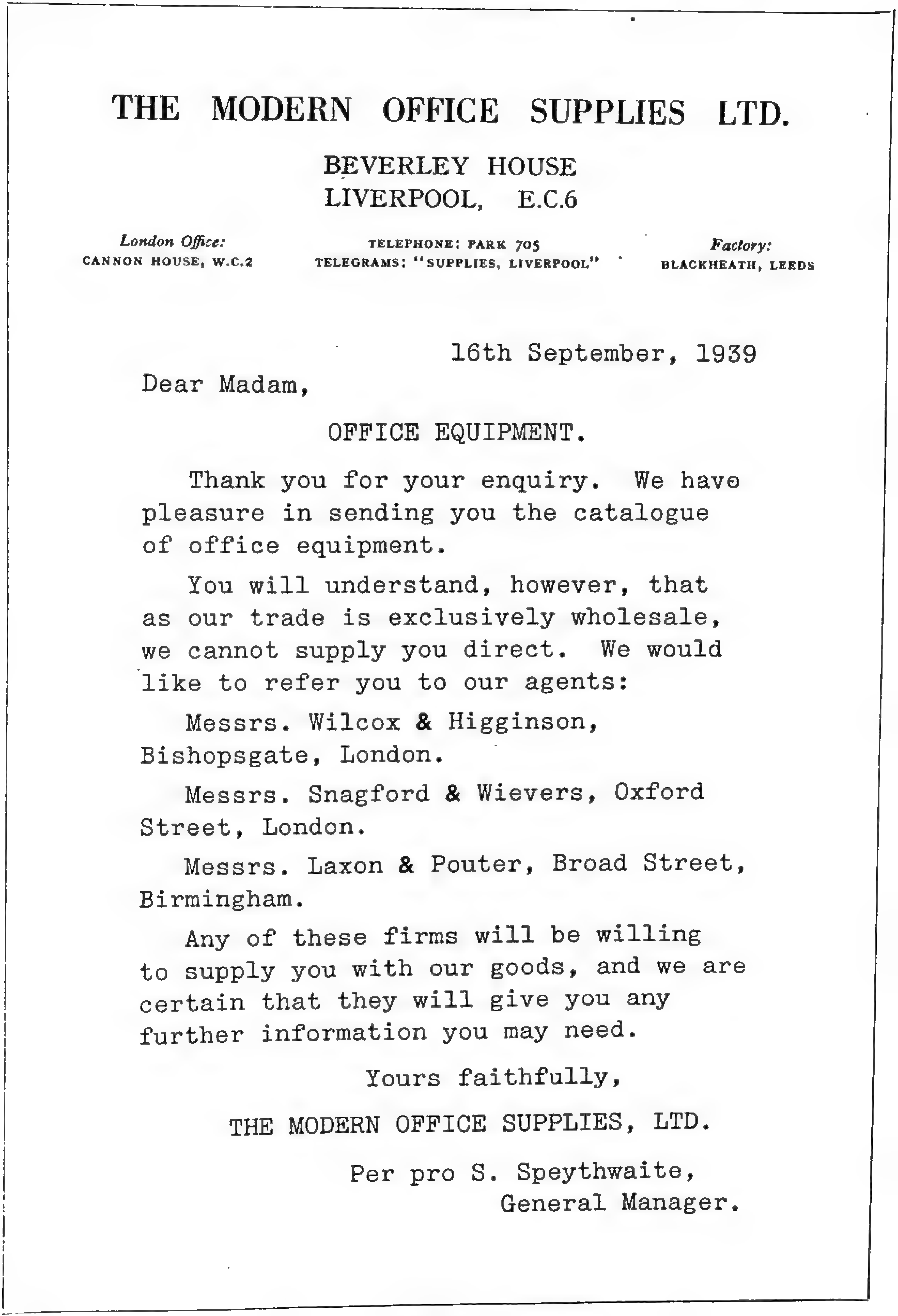
It is not wrong to use forms like "syllabi," but it is rather affected, and therefore undesirable, in business correspondence.

The above list of faults which letter-writers frequently commit should help to make clear the need for the broadest possible study of the English language, and for the study of those writers who make the best use of it. The collection and arrangement of facts for a letter necessarily take considerable time, but time spent in solving minor grammatical problems is sheer waste.

This list has been drawn up in the hope that the correspondent will learn to recognise his own particular faults and to avoid them. The process of thinking out for himself better ways of presenting his ideas is an inevitable discipline for the accomplished letter-writer. He must get beyond the stage at which he is held up by irritating doubts about what are, after all, simple points of grammar; once properly understood, they will trouble him no more.

A NOTE ON PUNCTUATION

There are two methods by which the student can obtain a sufficient knowledge of punctuation—he can learn rules and apply them mechanically, or he can learn to punctuate instinctively by repeatedly reading well-punctuated passages. The second is the surer and more interesting method.



THE MODERN OFFICE SUPPLIES LTD.

BEVERLEY HOUSE
LIVERPOOL, E.C.6

London Office:
CANNON HOUSE, W.C.2

TELEPHONE: PARK 705
TELEGRAMS: "SUPPLIES, LIVERPOOL"

Factory:
BLACKHEATH, LEEDS

16th September, 1939

Dear Madam,

OFFICE EQUIPMENT.

Thank you for your enquiry. We have pleasure in sending you the catalogue of office equipment.

You will understand, however, that as our trade is exclusively wholesale, we cannot supply you direct. We would like to refer you to our agents:

Messrs. Wilcox & Higginson, Bishopsgate, London.

Messrs. Snagford & Wievers, Oxford Street, London.

Messrs. Laxon & Pouter, Broad Street, Birmingham.

Any of these firms will be willing to supply you with our goods, and we are certain that they will give you any further information you may need.

Yours faithfully,

THE MODERN OFFICE SUPPLIES, LTD.

Per pro S. Speythwaite,
General Manager.

Fig. 18.

There are monographs on punctuation which go into great detail; they show, for instance, that fine poetic passages cannot be effectively punctuated without extreme delicacy of judgment. Such books are bound to be illuminating to the general student, but their scope goes far beyond the practical needs of the correspondence clerk.

Here an outline of the indispensable principles must suffice. When a passage is well punctuated its reader is able to grasp the meaning rapidly and fully. Good punctuation saves re-reading and removes ambiguity; it reduces the effort needed to take in the passage.

In essence, a mark of punctuation is a pause, a mark separating distinct phases of meaning. The more abrupt the transition, the more prominent the pause. A slight progression in thought or a slight change of construction can be indicated by a comma. For example: "As the list plainly shows, we have fully respected the best traditions of Indian designers, without sacrificing any of the advantages, such as reduced prices, that result from up-to-date machinery."

The use of the semicolon suggests that the ideas separated are distinct, but that the writer wants them very closely compared or otherwise related. Here is an example: "An old-established firm here, Messrs. Paranatar, has just gone out of business and their stock is now being sold; I was able to secure the scarves at the remarkable price of 6 rupees each."

A complete transition from one idea to another requires a full stop. Very often this rule is ignored and two distinct ideas are expressed in one sentence, as "We thank you for your letter, and would like to meet your representative when it is convenient to him."

The gap between two paragraphs may be regarded as a punctuation mark that indicates still wider separation. It shows how the ideas are broadly classified.

It follows from this underlying principle of punctuation that each sentence and each paragraph should be a compact and logically arranged unit.

As a true mark of punctuation the colon rarely has a place in business letters. It is commonly used, often in conjunction with a dash (:—) as a conventional sign before an enumeration.

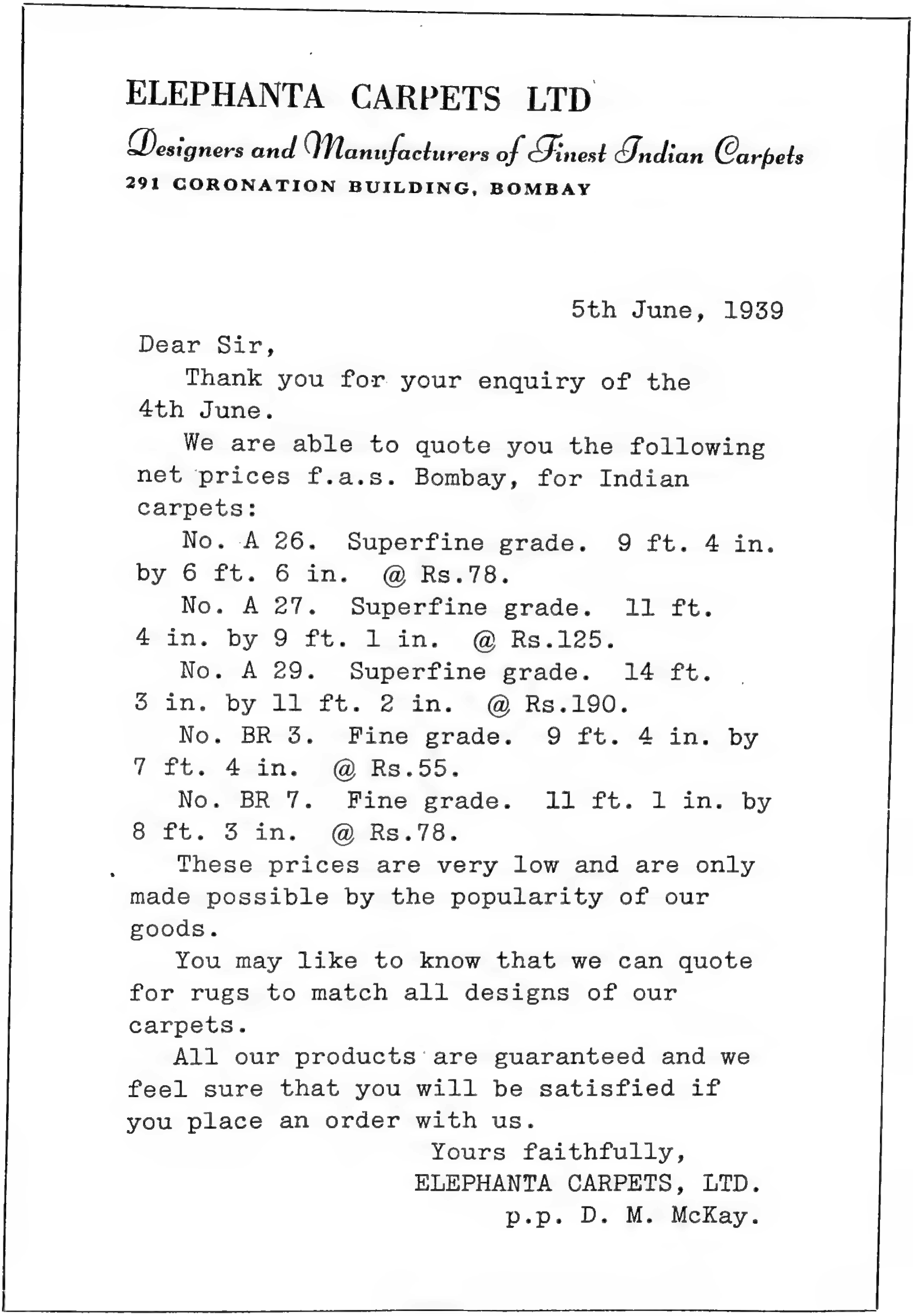
DOCKETING LETTERS

A docket is a very brief summary written on the back of a folded letter (or an invoice) so that the contents may be seen at a glance, to avoid the necessity of re-reading.

The essentials to be noted in the docket are the date of the letter (or, if by some inadvertence there is no date, the postmark), the sender's name and town, a very brief statement of the salient points of the letter, and any important circumstances affecting the reply (e.g. its date, whether in confirmation or a telegraphed or telephoned message, and what enclosures accompany it).

Docketing aims at saving time, so it is unreasonable to spend a great deal of time over it. Abbreviation is not out of place; indeed it is desirable, but the clerk who makes the docket must take care that the meaning of the abbreviation will be as plain to anyone else as it is to him. If the letter has to be unfolded and read before an abbreviation can be understood, the docketing has been badly done.

For the same reason, the brief particulars of contents should not be too brief; entries such as "Enclosing cheque" and "Asking for representative to call" err on the side of brevity. A few extra words are needed to explain why the cheque is enclosed and how much it is worth, or a statement to give the reasons for the proposed visit.



ELEPHANTA CARPETS LTD
Designers and Manufacturers of Finest Indian Carpets
291 CORONATION BUILDING, BOMBAY

5th June, 1939

Dear Sir,

Thank you for your enquiry of the 4th June.

We are able to quote you the following net prices f.a.s. Bombay, for Indian carpets:

No. A 26. Superfine grade. 9 ft. 4 in. by 6 ft. 6 in. @ Rs.78.

No. A 27. Superfine grade. 11 ft. 4 in. by 9 ft. 1 in. @ Rs.125.

No. A 29. Superfine grade. 14 ft. 3 in. by 11 ft. 2 in. @ Rs.190.

No. BR 3. Fine grade. 9 ft. 4 in. by 7 ft. 4 in. @ Rs.55.

No. BR 7. Fine grade. 11 ft. 1 in. by 8 ft. 3 in. @ Rs.78.

These prices are very low and are only made possible by the popularity of our goods.

You may like to know that we can quote for rugs to match all designs of our carpets.

All our products are guaranteed and we feel sure that you will be satisfied if you place an order with us.

Yours faithfully,
ELEPHANTA CARPETS, LTD.
p.p. D. M. McKay.

Fig. 19.

A few examples will show more clearly than all the theorising just how far it is good to abbreviate, and just what sort of particulars will make the docket as useful as possible.

CALCUTTA.
8th October, 1936.

Dear Sirs,

Current Jute Prices

Thank you for the enquiry about current prices for jute.

The prices at present ruling on the Calcutta market allow us to quote you these rates per ton—c.i.f. and inclusive of our commission:

Firsts	Rs.258
Lightnings	Rs.247
Tossa	Rs.249

If existing circumstances are taken into account these quotations are very favourable, but there will be a normal rise in price during the next month or two, so we suggest that you cable us by return if you intend to order supplies for the immediate future.

Yours faithfully,
WROKE AND EAST,
Commission Agents, Calcutta.

p.p. S. Gandar.

DOCKET.
8th October, 1936.
Wroke and East, Calcutta.
Quotations for jute—suggests immed. buying. Rec. 25th Oct. (Air mail). Cabled order, 26th Oct. Conf. post. 26th Oct.

(Abbreviations:

immed.	immediate.
conf.	confirmed.
post.	postally.)

DACCA.
28th November, 1936.

Confirmation and Expansion of Cabled Instruction of 28th November, 1936.

Dear Sirs,

We note with concern that, at the Mincing Lane sales, offers for our lowest-priced grades of tea continue not only to be as low as $11\frac{1}{2}$d. per lb., but to show a downward trend.

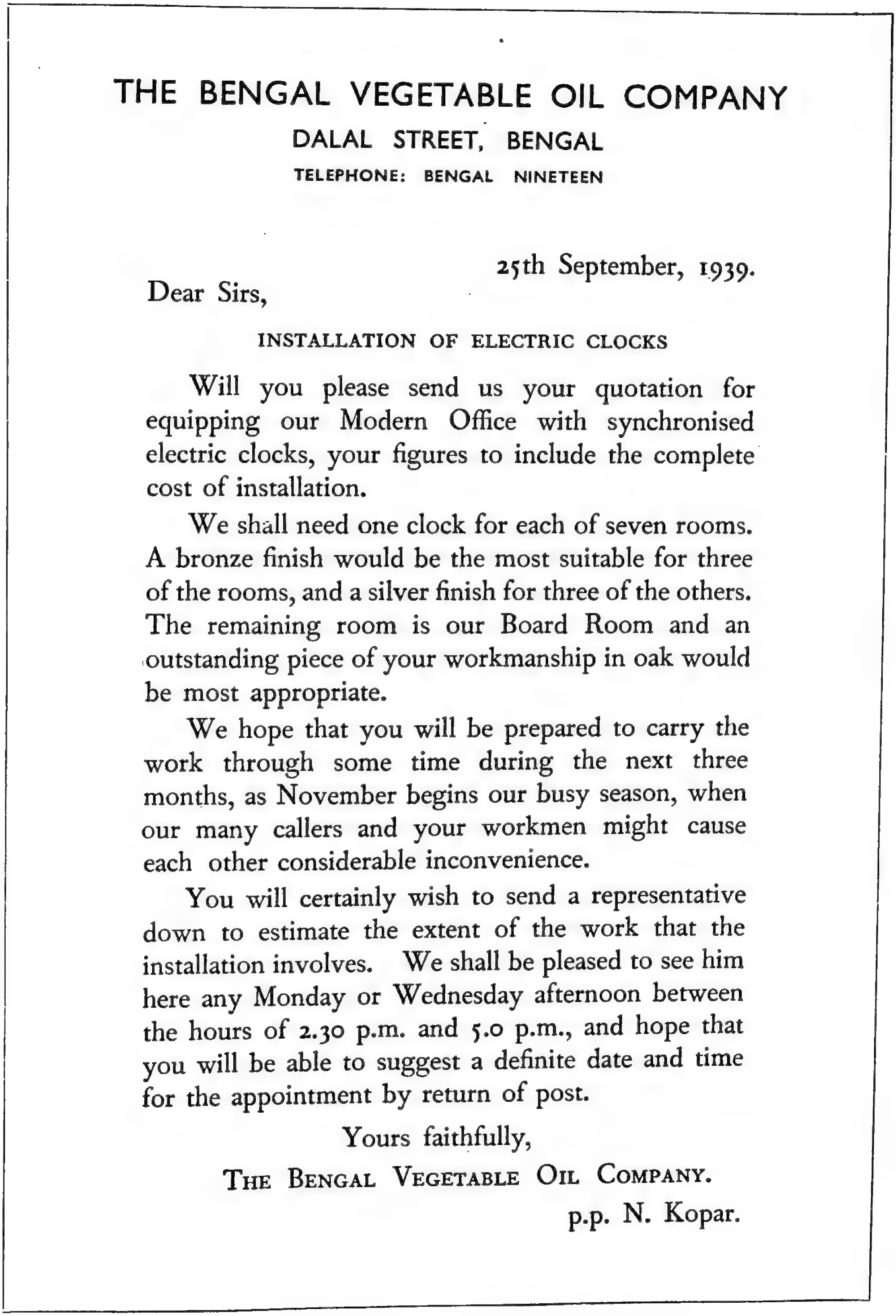
Will you ask two or three reliable men to undertake a market research to help us discover the reason for these very disadvantageous offers? We wish them to let us have graphs showing the weekly rise and fall of prices of all the principal blends and grades for at least the last two years. A detailed statement of the figures for English imports of China and Ceylon teas for the past two years must also be included.

We suspect that recent enterprise in Ceylon and Mysore may have something to do with our losses. It may be that our staff of overseas representatives needs to be augmented or redistributed.

Will you please see that this work goes forward without delay. We trust that it was put in hand immediately, as our cable requested.

Yours faithfully,
THE TEA EXPORT COMPANY
OF DACCA.

DOCKET.
28th Nov., '36 (following cable of same date—cable ackn. 30th Nov.)
The Tea Export Co. of Dacca.



THE BENGAL VEGETABLE OIL COMPANY
DALAL STREET, BENGAL
TELEPHONE: BENGAL NINETEEN

25th September, 1939.

Dear Sirs,

INSTALLATION OF ELECTRIC CLOCKS

Will you please send us your quotation for equipping our Modern Office with synchronised electric clocks, your figures to include the complete cost of installation.

We shall need one clock for each of seven rooms. A bronze finish would be the most suitable for three of the rooms, and a silver finish for three of the others. The remaining room is our Board Room and an outstanding piece of your workmanship in oak would be most appropriate.

We hope that you will be prepared to carry the work through some time during the next three months, as November begins our busy season, when our many callers and your workmen might cause each other considerable inconvenience.

You will certainly wish to send a representative down to estimate the extent of the work that the installation involves. We shall be pleased to see him here any Monday or Wednesday afternoon between the hours of 2.30 p.m. and 5.0 p.m., and hope that you will be able to suggest a definite date and time for the appointment by return of post.

Yours faithfully,

THE BENGAL VEGETABLE OIL COMPANY.

p.p. N. Kopar.

Fig. 20.

Appoint mkt. researchers to disc. why London prices falling.
Reply: Jan. 7th, '37 (supplements cable 30th Nov. assuring work in hand.)

(Abbreviations:

ack........acknowledged.
mkt. ....market.
disc. ......discover.)

LAHORE.
14th September, 1937.

Dear Sir,

In accordance with the terms of your guarantee I send you for repair or replacement the "Ibis" No. 5 fountain pen that I bought a fortnight ago in Karachi from your retail agent, Mr. Nanapur.

The pen has not proved satisfactory. After about a week of normal use, the ink began to flow much too freely and it was hardly possible to write a word without making a blot. The feeder seems to be at fault.

I have not tampered with the pen in any way.

I hope that you will soon let me have a pen in perfect working order.

Yours faithfully,
C. N. V. LUCAS.

DOCKET.

14 Sept., 1937.
C. N. V. LUCAS, Lahore.
No. 5 "Ibis" back for repair to feeder.
Rec. 16 Sept., 1937. (Reply sent with rep'd pen, 23 Sept., Reg.)

(Abbreviations:

rec. ....received.
rep'd......repaired.
reg........registered.)

AGRA.
29th April, 1935.

Dear Sir,

Last week we sent to your Delhi office the following order:

5 reams fcp. copying paper @ Rs.2.

10 reams 4to. satin laid typing paper @ Rs.5.

2 boxes (100 sheets) of best black 4to. carbon paper @ Rs.20.

4 ribbons ($\frac{1}{2}$") for "Insignia" typewriter @ Rs.3 As.4.

We have received the carbons and the ribbons, but are still awaiting delivery of the rest of the order. Your invoice included only the items sent.

Will you let us know what has gone wrong, and will you please complete our order as soon as possible, since this stationery is urgently needed.

Yours faithfully,
SHARI, JAUTAR & CO.

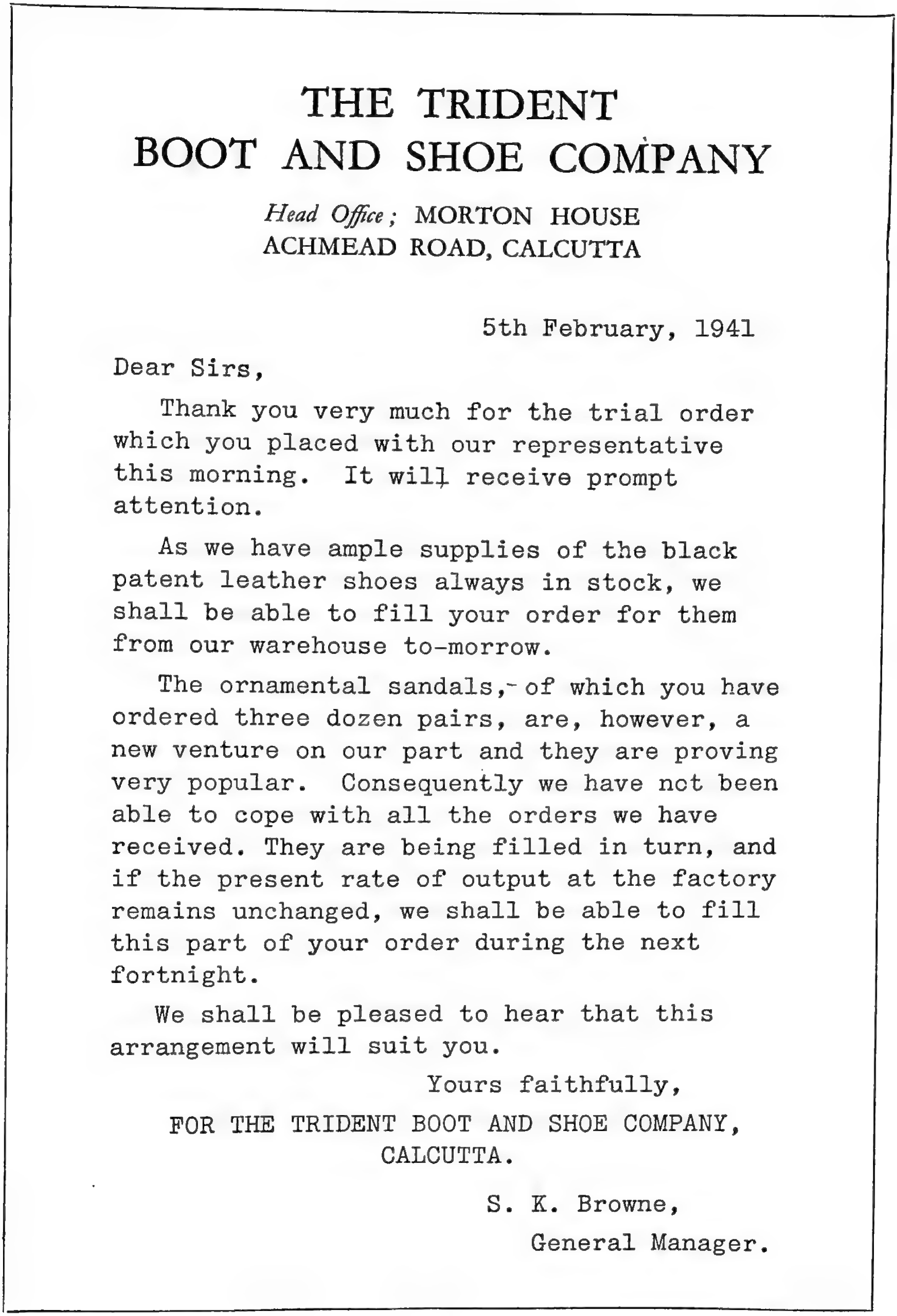
DOCKET.

29 Ap., 1935.
Shari, Jautar, of Agra.
Carbons & ribbons rec.—copying & typing pap. ord. but not sent.
Rec. 2 May, 1935—Lr.ap., fault packing dept. 3 May.
Rest of goods sent 4 May.

(Abbreviations:

pap. ......paper.
ord. ......ordered.
lr.ap.......letter of apology.
dept.......department.)

When a Letter Index is used, much the same procedure has to be adopted as for docketing. The pages are ruled into columns—e.g. Serial number, Date of receipt, Date of letter, Name of sender,



THE TRIDENT
BOOT AND SHOE COMPANY

Head Office; MORTON HOUSE
ACHMEAD ROAD, CALCUTTA

5th February, 1941

Dear Sirs,

Thank you very much for the trial order which you placed with our representative this morning. It will receive prompt attention.

As we have ample supplies of the black patent leather shoes always in stock, we shall be able to fill your order for them from our warehouse to-morrow.

The ornamental sandals, of which you have ordered three dozen pairs, are, however, a new venture on our part and they are proving very popular. Consequently we have not been able to cope with all the orders we have received. They are being filled in turn, and if the present rate of output at the factory remains unchanged, we shall be able to fill this part of your order during the next fortnight.

We shall be pleased to hear that this arrangement will suit you.

Yours faithfully,

FOR THE TRIDENT BOOT AND SHOE COMPANY,
CALCUTTA.

S. K. Browne,
General Manager.

Fig. 21.

Abstract of contents (about the same amount of information as is given in a docket), and particulars about the reply (form, contents, date). In a docket the particulars about any one letter are tabulated vertically and in the Letter Index they are tabulated horizontally.

EVERYDAY COMMERCIAL TERMS

Business correspondence is most likely to be handled efficiently when not only the composer but also the typist understands the subject-matter. Unless the typist is able to grasp and relate the ideas it is unlikely that the letters will be well punctuated. When the matter is understood by everyone concerned in the creation of a letter, the risk of error due to mishearing practically disappears. In addition, such knowledge permits the typist to frame the simpler letters, leaving the correspondence clerk free to concentrate on the more difficult work. The terms and abbreviations included in the following lists should help the beginner to follow more intelligently everyday business procedure.

I. ABBREVIATIONS

@	at
a.	anna
as.	annas
a/c	account current, account
a/d	after date
ad val., A/v.	(ad valorem), according to value
amt.	amount
appro.	approval
a/r	all risks
av., avoir., avdps.	avoirdupois
B/E	Bill of Exchange
B/F	Brought forward
bl.	bale
B/L	Bill of Lading
B. of E.	Bank of England
B.O.T.	Board of Trade
B/P	Bill payable
B/S	Balance sheet
cat.	catalogue
C/B	Cash book
cf. (Lat. *confer*) *or* cp.	compare
c.i.f. & c.	cost, insurance, freight and commission
c.i.f. & i.	cost, insurance, freight and interest
c.i.f.c. & i.	cost, insurance, freight, commission and interest
Con. Inv.	Consular invoice
C.H.	Customs House
c/o	care of
C.O.D.	Cash on delivery
C/P	Charter Party
cum div., cum d.	with dividend
C.W.O.	Cash with order
dis.	discount
D/N	Debit note
D/O	Delivery order
Dr.	Debtor
d/s	days after sight
e. & o.e.	errors and omissions excepted
e.e.	errors excepted
Enc., Encl., Enclo.	Enclosure
Encs., Encls., Enclos.	Enclosures
ex/d	without dividend
F.A.S.	free alongside ship
F.O.	Firm offer
F.O.B.	Free on board
F.O.C.	Free of charge
F.O.R.	Free on rail
Fwd.	Forward
H.M.C.	His Majesty's Customs
inst.	instant, present month
Int.	Interest
Inv.	Invoice
L/C	Letter of credit
M.I.P.	Marine Insurance Policy
M/R	Mate's receipt
MS.	Manuscript
MSS.	Manuscripts

M/d	Months after date
M/s	Months after sight
Nem. con. (*nemine contradicente*)	no one contradicting
O.R.B..	Owner's risk of breakage
O.R.D.	Owner's risk of damage
O.R.F..	Owner's risk of fire
p.a., per annum	yearly
P/A	Power of attorney
P/c., per cent.	every hundred
P.L.A.	Port of London Authority
p.	page
pp.	pages
P.S. (*postscriptum*)	postscript
p.p., per pro. (*perprocurationem*)	on behalf of
pro tem. (*pro tempore*)	for the time being
prox. (*proximo*)	next month
q.v. (*quod vide*)	which see
Ref.	Reference
R.	Rupee
Rs.	Rupees
Rx.	Ten rupees
ult. (*ultimo*)	last month
U/W	Underwriter
viz. (*videlicet*)	namely
x.d.	ex dividend
$	dollar
8vo.	octavo
4to.	quarto
Fcp.	foolscap

NOTE ON THE PRINCIPLES OF ABBREVIATION

There are two very common methods of abbreviating:

1. The word is cut short by a full stop; but it must be noted that the word is complete as far as the full stop.

Examples: ad val.; c.i.f. & i.; cum d.; cum div.; C.W.O.; nem. con.

2. The first and last letters of the word are used and sometimes intermediate letters are included.

Examples: avdps.; fwd.; Rs.; Mr.; viz. In "*viz.*" the "z" represents the flourish once made by writers at the end of the word.

Some dictionaries of unimpeachable authority affirm that no final full stop is required in abbreviations formed according to the second method. However, the use of the full stop to indicate an abbreviation of any sort is general.

A third category of abbreviations is in current commercial use. These dispense with full stops and make use of oblique strokes to separate the letters. *Examples: C/B; a/c; D/N; B/F.*

Care must be taken not to use the full stop after complete Latin words such as *re*, *pro forma* and *sine die;* these, although short, are unabbreviated phrases.

II. TECHNICAL TERMS

Account. A written statement sent by a creditor and setting out in detail payments due to him.

Ad valorem duties. "*Ad valorem*" means "according to value." Duties proportionate to value are chiefly imposed on manufactured articles, such as gramophones and toys. (V. Specific duties.)

At warehouse. Implies that the cost of transport from the warehouse must be borne by the buyer.

Balance sheet. A table showing the extent of a firm's assets and liabilities at a given date.

Bill of lading. A document setting forth the conditions on which a consignment of goods is transported by sea. Whoever holds the B/L may lawfully claim the goods on their arrival at port.

Bonded warehouse. A warehouse maintained by the Customs Authorities for the storage of dutiable goods. The importer must pay the duty when he removes them.

Carriage forward. Transport costs for goods sent carriage forward are payable at the destination.

Carriage paid. When goods are sent carriage paid, the cost of transport is defrayed by the sender.

Cash on delivery. The system whereby a customer pays for goods as soon as they reach his premises.

Cheque. A written order empowering a bank to pay the sum named in it to a specified person.

Commerce. The interchange of goods and the processes which enable the interchange to take place.

Company's risk. When goods are sent at company's risk the Railway Company is legally responsible for making good all losses the owner may incur.

Consignee. The person to whom goods are sent.

Consignor. The person responsible for forwarding a consignment of goods.

Cost and freight. Used when the price quoted for goods includes carriage.

Cost, freight and insurance. Used when the price quoted for goods includes carriage and insurance.

Credit. When the assets of a firm exceed its liabilities by an ample margin its credit is said to be good. In a balance sheet the credit side is that on which the assets are detailed.

Credit note. A document entitling the recipient to a refund of money. For example, when a seller finds he had overcharged the buyer he follows up with a credit note.

Credit terms. Goods are said to be supplied on credit terms when immediate payment is not expected.

Cum dividend. When a share is transferred just before a dividend on it becomes due, it is quoted "cum div." if the buyer is allowed the dividend.

Customs entry form. This is a document filled in by the consignee when, after paying the necessary duty, he clears his goods from the Customs.

Customs warrant. A document issued by the Customs Authorities discharging goods from their jurisdiction.

Debit note. A document claiming a refund. For instance, a debit note may be sent by a firm which has paid for goods but has received them in a damaged condition.

Dock warrant. A receipt given by the dock authorities to the owner of goods stored there. The goods cannot be removed unless the dock warrant is presented.

Duty paid. This phrase indicates that duty is payable by the seller.

Errors excepted. The abbreviation "e.e." appended to an invoice reserves to the sender the right of correcting any errors subsequently discovered.

Estimate. A statement of the price in return for which a firm is prepared to carry out a specified piece of work. An estimate constitutes an offer which cannot normally be withdrawn after acceptance.

Ex dividend. When a share is quoted "ex div." the purchaser has no claim on the dividend about to accrue at the time of transfer.

Firm offer. An offer binding its maker to supply goods at a specified rate and embodying a final date for acceptance.

Free alongside ship. Cost of carriage to the quayside, but no loading charges or export duty included in the price quoted.

Free on board. Used when the price quoted for goods includes cost of carriage to the quayside, export duty, if any, and loading charges.

Free on rail. Used when the price quoted for goods includes the cost of sending them by rail.

Freight charges. The amount per ton payable to the Shipping Company for the carriage of goods by sea. The charge varies according to type of goods. The freight charges for some commodities are based on volume and not on weight.

Grade. A commodity is saleable by grade when, by mentioning a letter or number, a firm can obtain exactly the type and quality it seeks without first examining samples.

Gross weight. Weight of goods and packing.

Hire purchase system. By this system the buyer is placed in charge of an article on paying only a fraction of the cost. The article remains the legal property of the seller until payment is completed in accordance with the terms of the sale.

Imperial preference. A system of privileges whereby the countries of the British Commonwealth pay lower duties on commodities than foreign countries. In some cases complete exemption is obtained.

In bond. This term isused to intimate that the buyer of imported goods pays the duty.

Instalment system. A long credit system differing from the Hire Purchase System in that the buyer becomes the legal owner when he makes the first payment.

Invoice. A list drawn up by the seller to show the exact composition (description, quality, price) of a consignment of goods, and to set forth the terms on which they are delivered.

Keen prices. Prices in which the margin of profit is small.

Middleman. A person through whose hands goods pass on their way from producer to consumer. There may be a chain of such people: thus—tea-grower, collecting agent who exports, importer, wholesaler, retailer, consumer.

Mileage cost. The cost of conveying one ton of a given commodity one mile by rail.

Money order. An order authorising the Post Office to transmit a stated sum to a named payee. The payer must fill in a money order form and give his name.

Net Cash. The price from which no deduction (such as a discount) can be made.

Net weight. Weight of goods without packing.

Outstanding. An item of business is described as "outstanding" when it demands the continuance of negotiations. Thus, as long as a debt remains unpaid, it is said to be "outstanding on the books."

Overhead charges. The expenses of running a business as distinct from the cost of labour and raw material. Rent, office expenses, and advertising are typical overhead charges.

Owner's risk. When goods are sent at Owner's Risk, the agent is not obliged to make good accidental damage.

Per procurationem. Currently abbreviated to "per pro," or "p.p." Placed before a signature the term implies that the person signing in ink has power of attorney to commit the firm to undertakings given in the letter.

Power of attorney. A legal document empowering an agent to incur responsibilities and act on behalf of a firm or individual.

Price list. The price list is a provisional statement issued for information. It does not constitute a promise to supply goods.

Pro forma invoice. "Pro forma" means "as a matter of form." When payment for goods has been made before delivery, a pro forma invoice may be sent to help the buyer check the consignment. Such an invoice may also be sent before the dispatch of goods if the supplier insists on settlement before delivery.

Prompt cash. A seller whose terms are "Prompt Cash" expects payment within a few days of delivery.

Quotation. This is usually given in answer to an enquiry. It is a statement of the price at which a firm is ready to supply goods or services under the conditions specified by the enquirer.

A quotation is an offer to sell, but may be modified or cancelled any time before acceptance.

Rate of Exchange. The number of units of a foreign currency equivalent to a given unit. This given unit is usually the London £1. Thus, to say that the exchange rate of the French franc is 147, and that the exchange rate of the American dollar is 4·99, is to indicate the number of francs or dollars obtainable for £1.

The Calcutta exchange rate is stated exceptionally: Instead of saying that the London exchange rate on Calcutta is 13.33, it is usual to state the cost of a rupee in English currency (1s. 6d.).

Re. Means "in the matter of." As far as possible Latin phrases should be excluded from business letters. "Re" is convenient and economical, so an exception may be made in its favour. It is useful in titles ("Re Your Order No. 9999") and is less pretentious than "regarding" or "concerning."

Ready delivery. A term implying that goods will be taken from stock and sent at once.

Receipt. A written acknowledgment that something has been received.

Reference. The references that appear at the head of a business letter (usually marked "Our Reference," "Your Reference") aim at the rapid transmission of the letter to the appropriate department. Commonly the reference consists of the initials of the dictator and those of the typist, e.g. WY/XZ.

Retailer. A seller of goods in small quantities.

Sample. A small quantity of a merchandise sent to a prospective customer and purporting to indicate reliability and general quality of the goods. A small amount of a particular blend of tea, and a specimen page of a book are instances of samples.

Specific duties. Raw materials and goods measurable in unit quantities, such as tea and coffee, are subject to Specific duties. (Cf. Ad valorem duties.)

Tare. Weight of packing.

Trade discount. A reduction on catalogue prices allowed by the wholesaler to the retailer. The Trade Discount system enables the prices in the list to remain valid for a long period, so the time and expense of issuing new lists is vastly reduced.

Turnover. The average rate at which a firm disposes of the goods in stock is its average turnover. Sellers aim at a rapid turnover, for goods tend to depreciate or go out of fashion. Also storage space has to be paid for and a rapid turnover makes the maximum use of it.

Underwriter. Signs marine insurance policies, and undertakes to pay the indemnity if a claim provided for by a policy is allowed.

Warehouse warrant. A document handed to legal owner of goods stored (or his agent) by warehouse authorities.

Wholesaler. A middleman who collects goods from producers in order to distribute them among retailers.

III. PHRASES TO AVOID

There is a useful general principle that will guide the correspondent in choosing phrases for his letters: if the form is quite unlike anything that would be employed in ordinary speech, it should be rejected.

When the style of a letter is personal, direct, and even conversational, the reader will feel that he is not being imposed upon; he will receive an impression of sincerity, and his confidence will be gained.

Do you know anybody who would go up to an acquaintance and say to him "I am in receipt of your esteemed favour"? It is unlikely. Yet very many would not hesitate to write that extraordinary phrase. Whereas in face-to-face conversation they would most likely say quite simply, "Thanks for the letter." The appropriate written form would be something just a shade less colloquial and casual, such as the perfectly natural and dignified "Thank you for your letter."

The following table of jargon phrases to avoid is roughly graduated, starting with the most objectionable forms and finishing with the most harmless.

Phrase	Reason for Objection	Alternative Suggested
'We have paid your Mr. X Rs.500 AS PER his duplicate receipt HEREWITH.'	1. The form "your Mr. X" is obsolescent; "your" is superfluous and rather patronising. 2. "As per" is vague, ugly, and an unjustifiable hybrid. 3. "Herewith" is not living English. An unnecessary legal reminiscence.	'We have paid Mr. X 500 rupees and send you his duplicate receipt.'
'Kindly acknowledge receipt of SAME PER RETURN.'	1. "Kindly" is an odd word to use—rather officious. 2. "Same": the use of "same" as a pronoun is foreign to English idiom. The effect of so using it is somewhat ludicrous. 3. "Per return": Latin terms, unless appropriate in conversation, should be avoided. "By" is better here, being simple, natural English.	'Please send us a receipt for it at once.'
'I BEG TO ACKNOWLEDGE receipt of yours of. . . .'	1. Verbose. 2. Tone servile and insincere. Why beg? 3. Phrase lacks firmness. 4. "Yours of": not a normal phrase.	'Thank you for your letter of. . . .'

Phrase	Reason for Objection	Alternative Suggested
‘. . . subsequent to YOUR PERUSAL of the documents.’	1. Verbose and stilted. 2. “Perusal”: a word to avoid—only used by people trying to be pompous—or ironical!	‘After you have examined the documents.’
‘RESPECTFULLY YOURS’	1. False compliment, unduly servile. 2. Usually it is a waste of time to seek to vary ‘Yours faithfully.’ ‘Yours sincerely’ or ‘Yours truly’ are sometimes more appropriate, however. But ‘Yours respectfully’ is never needed.	‘Yours faithfully’ (unless there is a conventional form, such as that used in writing to a judge, a nobleman, a government official, &c.).
‘ENCLOSED HEREWITH PLEASE find cheque TO THE VALUE OF Rs.100.’	1. Not standard English. 2. A more personal way of putting the idea is avoided needlessly. 3. “Please find” will, after a moment’s thought, seem a ridiculous phrase. 4. “Herewith”: a pretentious legalism.	‘I enclose a cheque for 100 rupees.’
‘We apologise for the delay, and we trust that you may not be seriously INCONVENIENCED THEREBY.’	1. The second statement is superfluous—it can be taken for granted. 2. To use quasi-legal turns of phrase like “inconvenienced thereby” is to add insult to injury—to suggest that the apology is only formal.	‘We send our deep apologies for the delay.’
‘I am IN RECEIPT OF your ESTEEMED FAVOUR.’	1. Verbose. 2. “I am in receipt of” is not normal English. 3. “Esteemed favour” is obsequious and suggests insincerity.	‘Thank you for your letter.’
‘We would ask you to BE GOOD ENOUGH TO. . . .’	1. Rambling and verbose. 2. “Be good enough to” is a favourite phrase of the officious.	‘Will you please. . . .’

Phrase	Reason for Objection	Alternative Suggested
'. . . my overdue account for which a cheque will OBLIGE. . . .'	1. "Oblige" is a word to avoid on account of its associations with the rather servile type of tradesman. 2. It is hardly necessary to state that a cheque 'will oblige'—it always does.	'Will you please send a remittance for the amount outstanding.'
'At your EARLY CONVENIENCE.'	1. Not a normal English idiom. 2. Abstract and impersonal.	'As soon as you can.'
'. . . your letter DATED THE 25th INST. is TO HAND for which we thank you.'	1. "Dated" is superfluous. 2. Phrase worded in a very roundabout manner. 3. Some writers on correspondence would retain "inst.", "ult.", and "prox." as time-savers. Their value as such is very questionable. Abbreviation may suggest hurry. By naming the month the correspondent makes the tone of the letter less formal and records the date more definitely. All months before the last one and all months after the next must be referred to by name. Why not a uniform procedure?	'Thank you for your letter of 25th (name of month).'
'We are ENDEAVOURING TO PROCURE . . .'	1. Pompous—the phrase suggests that its user tends to exaggerate. 2. Simple words reach the intelligence and the feelings more surely. Prefer "try" to "endeavour," "give satisfaction" to "afford satisfaction," "buy" to "purchase."	'We are trying to obtain . . .' (or 'to get').

Phrase	Reason for Objection	Alternative Suggested
'We shall notify you IN DUE COURSE AS TO the date of dispatch. . . .'	1. Verbose. 2. Nebulously phrased. 3. "As to" is a phrase that commonly leaves the meaning vague. The same objection may be made to "concerning," "regarding," "respecting," and "with regard to." The most direct word to use is "about."	'We shall let you know later when the goods will be sent. . . .'
'I REGRET TO INFORM you that. . . .'	A convenient phrase, but when used to introduce an apology it should be avoided as rather formal. Apologies, to be effective, must be as personal as possible.	'I am sorry to have to tell you that. . . .'
'We SHALL BE GLAD IF you. . . .'	An unnecessary circumlocution. There is an unreasonable feeling on the part of some correspondents that it is impolite and even offensive to come to the point too quickly.	'Will you please.'

MINUTES

The taking of Minutes can hardly be regarded as a branch of correspondence, even though it involves writing statements to be read by somebody else at a future date; nevertheless, the work requires much the same type of training as that of the correspondent, who would be a more useful person to have about the office if he could be relied upon to take down the Minutes of meetings as occasion arose.

The aim of Minutes is to provide a record of what happens at a meeting, so that its transactions may be rapidly recalled to the mind of those attending the next meeting of the same series. A book of Minutes having served its purpose as a series of reminders constitutes a permanent historical record, and this consideration should be kept in mind by every Minutes Secretary. Minutes should be orderly and expressed in sufficiently good style for their meaning to be plain immediately to hearer and distant reader alike.

In actual practice all Minutes conform roughly to a conventional order. If the secretary has a clear mental picture of this scheme whenever he writes Minutes, he is unlikely to make important omissions.

Here are the divisions normally observed:—

1. Title of meeting, place, date and time

For example:

"A meeting of the shareholders of the ORISSA TEA COMPANY, held at the Company's offices, Patna, on Tuesday, 2nd November, 1937, at 3.0 p.m."

2. List of People Attending

The setting out of this list calls for a certain amount of discretion. If the meeting is a large one, perhaps with an attendance running into hundreds, the Secretary may have to make a selection of names for his list. It is usual to record the name of the Chairman first, followed immediately by that of the Vice-Chairman, thus: "In the Chair, Sir A . . . B . . ., Mr. C . . . D . . . (Vice-Chairman)."

Next comes a list of the names of other members present. If the number is small, as it will be when a Committee or Sub-committee is meeting, the names of all present must be recorded. The usual order to adopt is a courtesy one:—married ladies, single ladies, and gentlemen: in each of these divisions the names are arranged in alphabetical order. It is common for the names of officials (Managers, Superintendents, Inspectors) to be listed at the end, and for the name of the Secretary to be recorded last.

If a large attendance is made up of a limited number of voting members and a large number of non-voting members, it will probably be convenient to confine the list of those present to voting members, and to entitle it "Voting members present."

3. Opening of Meeting and Reading of Minutes for the last Meeting

As a rule the Chairman opens the meeting by calling upon the Secretary to read the Minutes of the last meeting. If, as frequently happens, the Minutes have been previously circulated among the members, it may be deemed unnecessary to read them at the meeting. In these circumstances a note will appear in the next Minutes to the effect that they were "taken as read." The practice of circulating copies of Minutes before the meeting is being increasingly adopted and is to be recommended, not only because it saves time at the meeting, but because faults in the record are less liable to escape detection, and absentees can be supplied with up-to-date information before the meeting.

If, according to general opinion, the Minutes make a correct and full record, they will be confirmed, and the Chairman will sign them. This is the normal situation, so that the phrase "The Minutes of the last meeting were read (or taken as read) and confirmed" has become almost conventional. Some Secretaries prefer to write "The Minutes of the last meeting were read and adopted"; "adopted" includes both confirmation and signing.

If objections are raised to the Minutes as a record, and are shown to be valid, the Secretary's statement may have to be altered or supplemented. For instance, if the Secretary has omitted a name from the list of those attending and the member in question points out that he was present, his name will have to be inserted.

Again, the moving or seconding of a resolution may be attributed to the wrong person, and this will need to be set right. Less often, isolated members may protest that the Secretary has produced a distorted account and then considerable discussion may ensue before the meeting arrives at a more satisfactory form of wording.

In cases where the Minutes are provisionally signed, on the understanding that the Secretary will incorporate the amendments, the formula to use is "The

Minutes were read and signed, subject to amendment." All alterations must be initialled by the Chairman.

4. Business Arising Out of the Minutes

This term is almost self-explanatory and an example will suffice to show the type of business discussed under this heading.

If, at a meeting, an official is asked to obtain certain information, a record of the request is included in the Minutes; when, in due course, these are read he may be called upon to state the results of his investigations. He can do this most appropriately when business arising out of the Minutes is under discussion.

5. Correspondence

The Secretary refers very briefly to the contents of each letter relevant to the meeting and its agenda. Usually some of the letters will be apologies for absence from the meeting; a simple reference to the names of those who have sent apologies will be enough and as a rule it will be unnecessary to read the letters or passages from them. Occasionally this sort of correspondence may be mentioned by the Chairman in his opening remarks.

When an item of correspondence refers specifically to a matter which comes later on the agenda, the Secretary may say a few words about it under "Correspondence," but defer the full reading until the business it touches on is dealt with.

Correspondence dealing with isolated matters can be discussed completely at this stage; for instance, the members of the Committee may determine on the lines of a reply and instruct the Secretary to send it. Allusion should be made to such an instruction in the Minutes.

6. Reports

Reports are of two types—routine and special. Routine reports include treasurers' reports and annual reports of Companies; special reports include the findings of Committees and Subcommittees which have been investigating particular problems. It is customary for routine reports to be read first —the Secretary's annual general report takes precedence, and next in order of priority come financial reports.

Detailed annual reports and treasurers' statements, such as balance sheets, are commonly so long that measures are taken to avert the need for reading them in detail at meetings. Printed copies are made and circulated among the members beforehand. When this has happened it is customary for the Chairman, the Secretary, the Treasurer, or some such appropriate official to say a few words in interpretation of the report.

The Secretary should be careful to secure copies of all papers circulated in connection with the meeting and to fasten them securely in the Minutes Book.

7. Resolutions

New items of business are normally introduced for discussion in the form of resolutions. Many organisations require proposers to send in particulars perhaps two or three months in advance, so that their resolutions may be printed on the agenda and their suggestions freely and carefully considered before the meeting.

The Minutes Secretary must record the names of the mover and seconder of every important resolution discussed; if the matter is relatively unimportant, these names may be omitted.

If a resolution is carried in the face of serious opposition, the dissentients may wish to have their names and points of view clearly stated in the Minutes; such a demand must always be met.

8. Any Other Business

Often it is advisable to discuss at a meeting matters which are not specifically provided for on the agenda; these range from very important topics that have become prominent since the drawing-up of the agenda to general questions asked by members attending the meeting. Provision is made for this class of discussion by including on the agenda the item "Any Other Business." When such a matter is referred to a Committee, or postponed on account of its complexity to a further meeting, the Secretary must record it in the Minutes.

Votes of thanks such as are passed at the end of some meetings may be mentioned under this heading.

Minutes are usually rounded off by some such phrase as "There being no other business the meeting concluded."

No definite rule can be laid down to say what is the most appropriate place in Minutes for the recording of elections and resignations. At a general meeting this business usually takes place very early, immediately after the Minutes have been read. Similarly, when there is an emergency resignation, on grounds of illness, for instance, it is well to consider it early in the proceedings. Then, if it is constitutional to fill the vacancy at once, a new member may be elected without delay. Or, if a resignation is tendered by letter, a new appointment may be made when correspondence is being discussed.

Notice of Meetings. The person responsible for writing up the Minutes will very likely find that the task of drafting certain preliminary papers devolves upon him. Usually, a meeting will be convened in the first place by the circulation of notices sufficiently early to give the people concerned a chance of keeping the date free; wherever possible a preliminary notice should be sent out as soon as the date of the meeting has been fixed. This notice can be quite simple; the chief thing is to state the time, date and place of the meeting unmistakably; it may sometimes take the form of a reminder card, when the meeting is one of a monthly series, for example.

The agenda can be forwarded later: it will act as a reminder and, if the meeting is important, a covering letter may be enclosed with it. Sometimes the agenda is printed on a reminder card; on the whole it is probably better, if a little more expensive, to send such communications in sealed envelopes, not only from motives of privacy, but because the recipient may tend to treat a printed card as just another circular and take no notice of it.

The Agenda. The agenda (Latin for "Things that should be done") may be defined as the programme of the meeting.

In drawing up the agenda the Secretary should tabulate his items of business, so that a comprehensive idea of the proposed meeting may very rapidly be obtained. Brevity is a good thing to aim at, but the agenda should not be so brief that it comes to be regarded as a formality. It should aim at reducing the amount of unnecessary discussion and explanation at the meeting. For instance, it might contain one or two resolutions printed in full; then when these come up for discussion all the members present will be familiar with the precise wording, and questions such as "Does the resolution actually put it like that?" will be avoided. What is equally important, the members will have a fair chance of coming to their own reasoned conclusions and of framing such amendments as they may deem necessary.

A well-planned agenda can save the Minutes Secretary himself a great amount of work. If his headings are carefully thought out and in sufficient detail, his notes will automatically fall into the order of the Minutes.

REPORTS

It is very hard to dogmatise about the form that a report ought to take. The term "report" includes very many types of account, from a newspaper description of a football match to the detailed and voluminous official report issued by a Government Department as the result of very complex investigations. Such reports as a business correspondent may be called upon to write will be of intermediate difficulty. If he is a highly qualified secretary, he may be entrusted with writing the annual report of a large Company; if he occupies a humbler post, he may be called upon to provide his employers with a report on correspondence relating to a transaction which is possibly the subject of legal proceedings.

Since the office worker's chances of promotion will depend upon the capacity he reveals for undertaking occasional work of this sort, it is desirable that he shall put in some appropriate practice on his own account. As he reads through each letter in the ordinary course of his work, for example, he may consciously ask himself which is the most important paragraph or sentence. Very occasionally his work may give him written practice in the same type of exercise by providing him with letters to index or docket.

Good letter-writing and good report-writing demand much the same qualities in the writer, namely, expertness at spotting what is essential and the power of expressing it not only concisely but gracefully and in such a way that the reader does not have to pause or go back in order to grasp the meaning.

The processes involved in building up a report are as follows: first, the information must be obtained; this may mean that books have to be examined, letter files ransacked and all sorts of people consulted. Next, the information must be tabulated and worked over by the mind until its full significance is appreciated. When the reporter has thus discovered the meaning of the information he has collected, he must deduce the logical steps by which the meaning can be conveyed, and summarise them by means of headings. The final process is that of setting forth the ideas thus logically arranged in continuous form. It is imperative that the final report shall be quite free from personal bias; all statements should be supported by verifiable facts and figures, and the use of tables is to be commended.

Reported speech should always be used except when speeches and documents are quoted word for word; such excerpts must be clearly marked off by inverted commas.

Note on Reported Speech

Here is a passage in direct speech, that is, the actual words used by the speaker are written down: "The net profit made by a Company in which we are interested, the Ganges Jute Company, has amounted in one month of the present year to as much as 190,000 rupees. I consider that this is a very creditable performance for a new Company."

Converted into indirect or reported speech, the passage would read as follows: "The Chairman said that the net profit made by a Company in which he and his hearers were interested, namely, the Ganges Jute Company, had amounted in one month of that year to as much as 190,000 rupees. He considered that that was a very creditable performance for a new Company."

It will be seen that the outstanding characteristics of reported speech are the extensive use of (1) the past tense and (2) the third person. There are certain minor changes which also have to be made; what these are can be learnt with a little practice. A suitable opening phrase such as "The Chairman said," "It was reported that," must be found, so that the past sequence is introduced naturally. Certain isolated words and phrases, especially adverbs, will need to be replaced by forms which emphasise remoteness in time. "There" must be substituted for "here," "then" for "now," "the next day" for "tomorrow," "the previous week" for "last week," "that" for "this," etc.

A close study of Government debates, as reported in leading newspapers, will teach the student a great deal about the standard method of turning direct into reported speech.

Minutes are a specialised form of report, and reported or indirect speech should always be used in writing them.

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WHAT TO SAY AND HOW TO SAY IT

By Archibald Crawford, K.C.

Governing Director of the National Institute of Public Speech

HUMAN beings have long left behind them the Cave Days when action rather than speech occupied a large part of their lives, and are now closely interrelated units in a civilisation which is held together by constant mental communication between the millions who occupy the globe. No one is alone: each is dependent on others. Each must reach out to others and be reached by others. And how do we do this? We signal by words, and by the spoken word much more than by the written.

Take Business as an example: how much more often do we speak in Business than we write? Yet, when we come to think of it, much less attention, educative attention, is given to what we say than to what we write. We write a letter: that is a deliberate act. We have been taught—in a manner—to write that letter. Having finished it, we look at it critically, and if we do not, most likely a superior will do so and either praise or criticise its contents.

Anyhow, we take a certain amount of care to do the job as well as lies in us. The next moment we engage in talk with someone, either about the business, or related by sales or purchases to the business, and we release a stream of words, quite as important in their effects as any letter.

But which of us pauses to ask—"Was that well thought out and expressed?" Does a superior rush in and say: "I heard you talk just now and your ideas were vague, lacking in sequence, badly uttered"? Seldom, if ever. Why? Because, as often as not, our superior is equally unable to know what to say and how to say it.

SELF-CONSCIOUSNESS

Most people will not hesitate to talk without self-consciousness to their friends on business or other serious occasions on a variety of topics, but the moment the opportunity is presented of addressing an audience in the accepted sense, they hesitate and disclose that they are not really speakers, that they are much too nervous and that their ideas fly from them the moment they rise to their feet.

Actually, ideas do not fly away as quickly as all that. What in reality causes 'nerves' and stage-fright is *lack of ideas*, or be they there, *lack of any arrangement in their order of presentation.* Nerves—and I have had my share of them—are but a symptom of want of thought and preparation.

A speaker, no matter how experienced, should always have a healthy anxiety that his matter is well prepared for the occasion, but that is very different from the stage-fright which besets so many.

The absence of fear in ordinary conversation is due to the fact that there is little or no organisation of ideas, and that the flow of speech is a free mingling of the subject of the conversation—casually expressed—and incidentals that help to maintain confidence. But there is no room for incidentals in a speech.

But no public speaker, no effective talker in business or professional life has escaped the early tremors: all have recognised in them the guide-posts to success.

You are afraid, are you? Then ask yourself—Why? Is it the faces of the few in business, is it the sea of faces at a public meeting or in church or wherever you may be called upon to hold forth? No—it is not any of these that is at the root of the fears. It is simply that you are not ready in your own mind to tell your story simply, logically, clearly and in good telling sentences.

Get busy then with your mind—fill it with material; study what you wish to say and how you wish to say it. It sounds easy, you will answer, and in a sense you are right, but it is the kind of easiness which comes from thought and application to a problem which is in reality not difficult. Speech is our most frequently used gift: a little care and it can be made a telling and an effective instrument.

The problem in the first instance is a mental problem. What am I to say? The answer to that question naturally depends in the first instance on what the subject matter is.

TOPICS FOR SPEECHES

Let us begin by thinking in a general way of the principal topics on which Speeches are made.

Religion, Politics, Economics, Industry, Commerce, Social Themes.

I will take first the least complicated: Social Themes. Here we are nearer to everyday life. In a sense we are at a key-point in everyday life.

Instead of meeting with one or two for an ordinary conversation, we are meeting many to celebrate or mark an occasion. I will begin with the simplest type of occasion: the meeting of a social club to hear a Lecture. This club is a Holiday Club: it arranges holidays and its members often go off together for a ramble or an extended trip—either together or on their own. When the autumn sets in there begins a series of Lectures in which selected members each deliver a Lecture on the holiday of the past season.

I now ask you to think out how you would deliver the Lecture on your last holiday. I have selected a subject within your actual experience to ensure that you will be thinking and talking about Facts: Facts which you know. This requires little brain-work, beyond mere recollection and arrangement. Start on these simple lines: Cast your mind back on your holiday and make notes of all that you have experienced. You can 'see' your holiday in your mind's eye, much as you see a film in a cinema. It all comes back to you. You could on the spot 'give' an account of it.

I begin with such an easily visualised subject because in the end I want you to realise that all speech material should be visible to your mind's eye. So we set off with one that is easy to recall.

One man may narrate a holiday story attractively and another not so attractively. One man has the gift of narrative, another not. Assume that you have not. A little care and work will remedy that defect. Realise that you have to stand up and face an audience and in, say, forty minutes deliver an interesting and possibly also an amusing Lecture.

To do this you should go carefully over your material and select the best and most interesting items. These should then be sub-divided under heads such as (*a*) Scenery; (*b*) Hotels; (*c*) Incidents: (i) amusing, (ii) interesting; (*d*) Social

Aspects, and so on. What you want to acquire is the habit of orderly presentation. If you feel that you must first write out the whole of your lecture, then make notes on what you have written, and seek to have a clear picture in your brain of what these notes are. Try to 'see' the notes. Do not, however, go to the Lecture without the notes. It takes practice before you can dispense with these. But after practice you should be able to 'see' your Lecture and speak it without any assistance from notes. What you should in the end be able to do is to stand up and talk to the audience without anything coming between you and them. Fumbling about with notes distracts attention.

No performer on the stage uses notes, no good speaker does—unless on some occasion, such as an important political occasion when the precise words used may be of, say, international importance.

What a speaker must do is to learn to talk freely and easily to an audience, just as he would to a few friends around his fireside.

When he does that he is talking from clear recollection or from ideas which are definitely found in his mind.

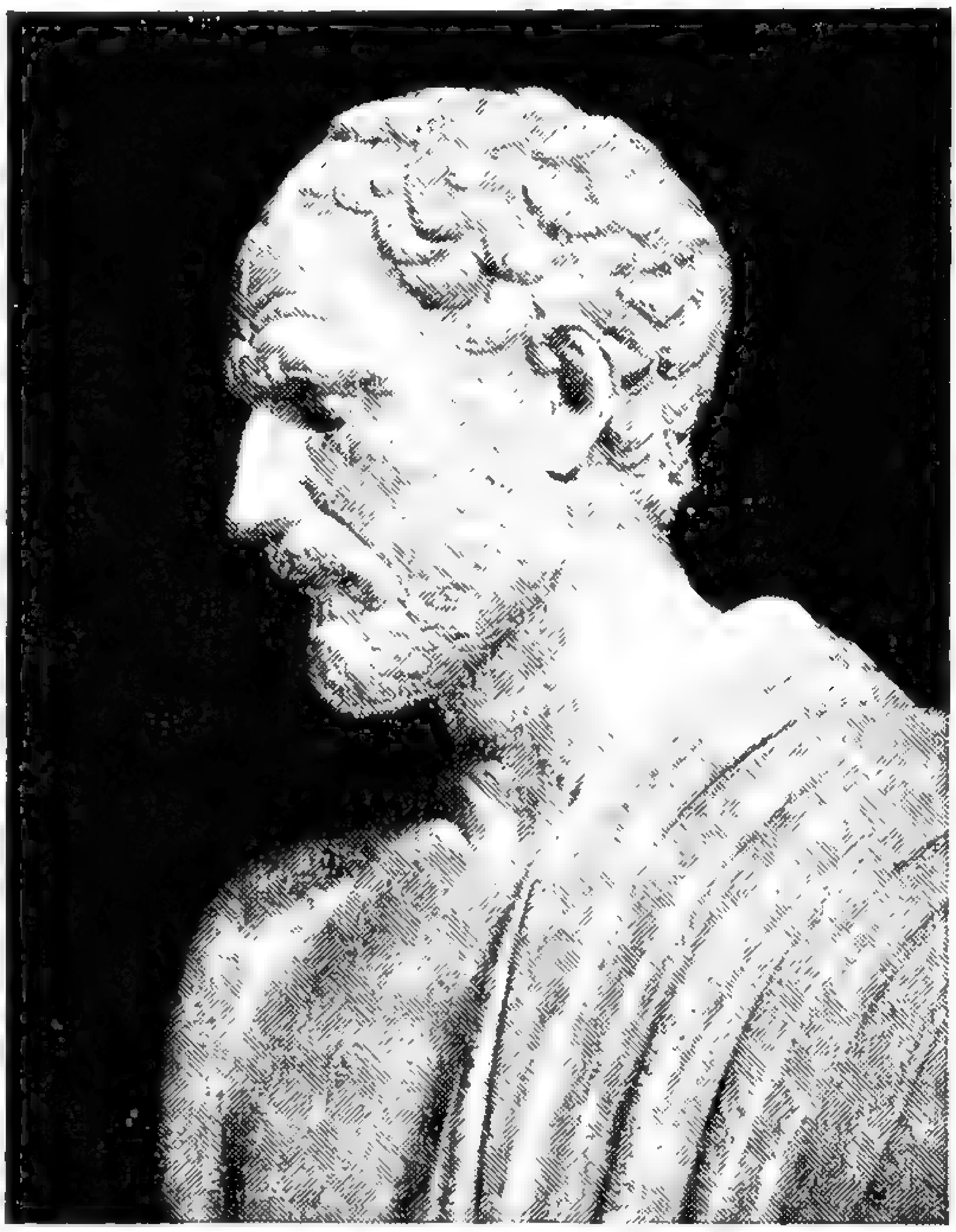
We will not bother with ideas for a moment or two but keep to something simpler—something you know about and can 'see'—your holiday. Once you realise that upon a background of the known you can actually dare to get up and face and talk to an audience, then you have overcome a first and important obstacle. You will agree that you would much rather talk about Facts than Ideas. Because they are easier.

But now we must pass on to Ideas—mixed with Facts. It is with regard to Ideas that aspiring speakers take fright. With a little thought and some work this fear should pass. What we have to do is to seek to get our Ideas into the same pictorial form as our Holiday.

Meantime we are confining ourselves to Social Themes. On these most of us have to speak at one time or other.

PROPOSING A TOAST

Let us assume that you have to propose a Toast. It is obvious that the Toast must have a Theme and be given at a gathering of some sort.



DEMOSTHENES

The famous Athenian orator who lived in the third century before Christ. It is said that in order to cure himself of hesitancy and stammering he used to practise speaking with a pebble in his mouth. His most famous speech was that in which he roused his countrymen to action against the domination of Philip of Macedon.

We will imagine that the Publishers of this book are our hosts at a Dinner of their Readers. The Toast which you have to propose is that of "The Publishers." How do we get the Ideas—and the Facts with which to propose that Toast?

We begin by a process of Analysis: we ask Questions. Who are the Publishers? What are they Publishing? Who are the Readers? Why are they Readers? Why have they been invited as Guests?

Always Relate the Toast to the Gathering

The Toast in this case is The Publishers; the gathering is the coming together of the Publishers and the Readers for social enjoyment upon a background of Education. There is another aspect. They are Sellers and we are Customers. They have decided that upon a basis of educational service and of economic gain they will publish a book written by persons who are supposed to know more than the average about their subject for the purpose of helping those who decide to buy and to read, mark and inwardly digest. You who propose the Toast have therefore to wish them well, to drink to their health and to express gratitude for the service rendered as well as for the dinner eaten.

The cardinal conceptions here are: a gathering of those who are participating in the fruits of an educational service, and the relationship of that gathering to the Publication.

An idea at once occurs to you: this is a new relationship. Never have you come across such Publishers! Not only do they gather together into the book all the leading authorities on the subjects, but they do so at a price which is so low as to make it doubly a service to you.

The Publishers (to strike a fanciful vein) are like conjurers—they have for a small amount produced delightful and instructive rabbits out of their hats. Not only so—but they have gone further by asking you to come and eat, drink and be merry in company not only with all the vast army of appreciative Readers, but also with the distinguished Authors (I hide my blushing head) who have appeared upon the pages. You are therefore trebly grateful. You have been given a feast of education, a feast of human beings in the form of Authors, and a feast of the good things to eat, drink and smoke. You therefore have the honour and the pleasure to declare that the Publishers—the subject of the Toast—and this gathering, the Readers and the Authors—have done a thing unique in the annals of educative publishing. They have established new personal contacts in the happiest of atmospheres. Who could refrain from wishing the best of Health to such Publishers? They are unusual. You can add that having read the contents of the book you are now not only an accomplished Public Speaker, but also a master of English, of Story-writing, of Journalism, and so on.

You saw an Advertisement; you bought the Book; your mind became instructed and now you have come to a Feast of the Gods of Knowledge.

You will note that these playful and fanciful conceptions come from an Analysis of the situation and a synthesis of the Ideas and Facts so governed.

Always, therefore, ask: Who are We? Who are They? Why are we here? What is the relationship that binds us? What are we enjoying in the coming together?

From such questions you will find that a Picture evolves itself. A Picture that you can *see*—and having seen—can talk about. Think again. What is the Picture? I see the Picture as follows:

You at a Dinner—your mind is full of knowledge from the Book—you are meeting over a splendid 'table' the most unusual Publishers and beside them a row of 'brilliant' Authors.

With that Picture (and without notes) you can interest and amuse your Audience.

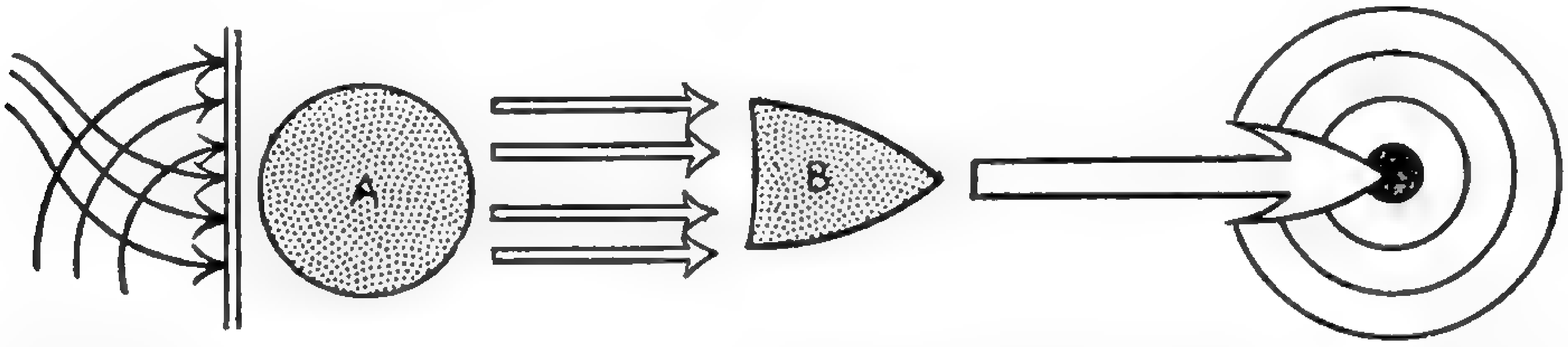
The Picture is really a Story Picture: the story is of the meeting of Two Entities—you on the one hand—the Publishers + the Authors—the place of meeting is a Dinner.

Can you not see that?

Personally, I never use a note—be my Speech one of ten minutes or one hour. I work at my subject until I see it—like a Picture Story.

CHARITABLE APPEALS

Let us now take a Social Theme, a little more serious in character. One that merges from the merely Social into the Sociological. You have been asked to address a small meeting of well-to-do people in a Doctor's Library. The object of the meeting is to raise funds for a New Centre of Physical Training in a slum area.



A diagram to represent the necessity for an organisation of ideas. These are indicated by the thin arrows that impinge upon the imagination (A) *whence they are conveyed to the rational part of the intelligence* (B) *where they are arranged and combined to one purpose, namely, that of 'hitting the target' or achieving an intended effect.*

How do you go about it?

Here again we proceed by a process of analysis, and having teased out our material, we fashion it together into a coherent whole.

There is a story here—possibly more than one—a story that we can 'see' and talk about.

(1) Who are we in the Doctor's Library?

(2) Why are we there?

Taking (1) first, we find that those who are present are:

(*a*) Those with the objective of collecting funds.

(*b*) The Doctor himself, who is an ally.

(*c*) The well-to-do people, who have come and may help us with funds.

The job of (*a*) and (*b*) is to convert the 'may' into a 'will.' It has to be recalled that such people are constantly being asked for funds and are often invited to such gatherings. Most of them are likely to give 'something,' but 'something' is not enough; we seek a very large sum of money. Accordingly this objective must of course be framed in such a way as to appeal strongly to the class who, because of their material well-being, are a little difficult to arouse.

You have to get beneath the outer defences.

How do you do it?

You first visualise your objective: something to be done in regard to a slum area. What is a slum area? An area in which people are living in deplorable conditions. What do you propose to do about it? Build a centre for physical training. What good will this do? Improve the physical and the general outlook of the slum dwellers. How will that affect the well-to-do people? It will lessen Social and Political tension, help to breed a better type, improve the economic and defence manhood and, most important of all, help to remove haunting shadows from the minds of those present. Go a stage further: reveal those present in the guise of leaders of expeditions going into a dark and back-world country to clean it up and bring to it health and happiness. Show that the qualities of leadership were just the qualities which in their own lives enabled the well-to-do to reach their satisfactory position.

Why have we met in the Doctor's Library?

Because the Doctor is the technical bridge between the healthy conditions of those present and the same condition which it is hoped to create among the slum dwellers.

Why a Library?

Because on the shelves are all the books which instructed the Doctor and enabled him to acquire his knowledge of Healing. The place of meeting is the ideal setting for a Health Crusade.

So you begin to 'see' a human story.

Here we are met together in a place redolent of knowledge and suggestive of healing. All of us in the room have already benefited from such knowledge. We are united in our desire to spread that knowledge and the means for its practical operation in centres which know it not.

Outside—away in that slum—are countless thousands living in the unhealthy conditions which centuries before were prevalent in all classes. These books, and the writers of these books, were Crusaders who came into our lives to make them healthier and happier. These books and their authors are asking us not to allow their onward march of progress to be impeded. "Can you not," you would say to your Audience, "hear them calling us all to go forward? Where? One has but to think of the ill-nourished, stunted slum dwellers. Listen! One can hear them calling—just as we and our ancestors did. Why do we not go forward? Only one thing is lacking. Money with which to carry out our plan. Money exists to be spent and can be spent in many ways. Pleasure—material benefits for numbers or Health and Happiness for others? Surely we cannot hesitate in our choice! We need a large sum. It seems a lot. But think of the satisfaction it will bring to others, and how is money better spent than in such a way?"

So, and roughly in such fashion, do you, by analysing the facts and the ideas in a situation, reveal to yourself a human story with a strong appeal in it.

What I want you to do is to *see* that story.

You now can see the Library. You can gauge its inner meaning. You can see the Doctor and his value to your Crusade. You can see the well-to-do people. You can trace the sources of their well-being. You can see the dark slum areas, and the pale-faced people there. You can envisage the power of the well-to-do to bring benefit into the lives of the poor. You therefore see yourselves as a united crusading Army with the Doctor as leader and the money of those present as ammunition, going forth to fight the forces of Disease and Discomfort.

The whole Speech then becomes a story with an appeal.

Analysis leads to an appreciation not only of the facts, but also—for the first time—of the ideas behind the situation.

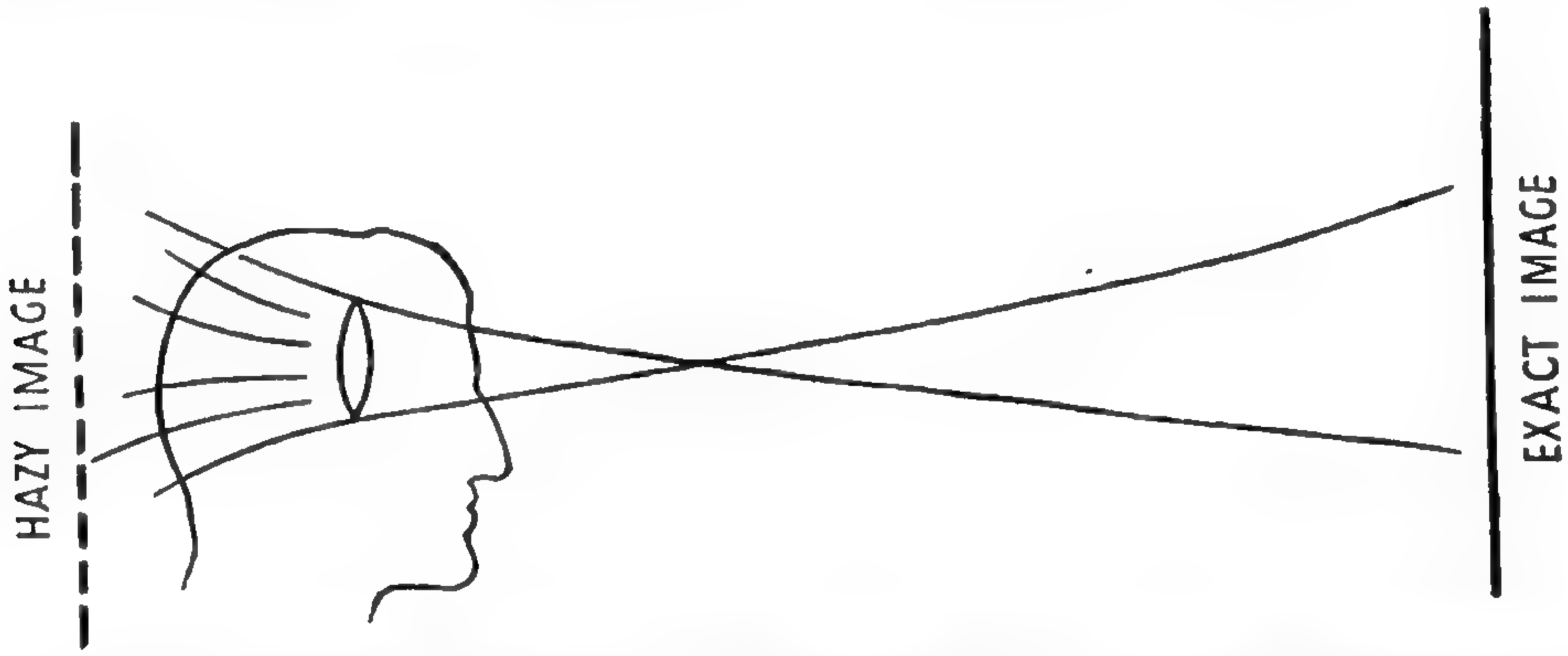
By contrasting facts we find ideas.

You had little difficulty over your Holiday Lecture—because you could see the facts.

Can you not equally see the new Story Picture? And do you not get much more pleasure out of its creation than you did by merely memorising what had happened?

You were—in the Holiday Lecture—only a human gramophone. Now you are a Father: you have become the Parent of a child—the Picture Story of an appeal with a high purpose behind it.

What to say? By thinking over carefully each 'item' in the situation, by digging up its inner meanings, by relating the whole together into a composite structure, you find what to say.



A further diagram to emphasise the necessity for a clear arrangement of your thoughts. By so doing, 'not only can you remember more easily but your audience can visualise your story in a way not otherwise to be obtained.'

What I am trying to stress is that every situation has a story in it and that a story appeals more to Audiences than a mere jumble of assertions and appeals. Not only can you remember it the more easily and can talk about it without notes, but the Audience also can visualise and remember it in a way not otherwise to be attained.

A Famous Example of Oratory

Abraham Lincoln's Gettysburg speech will live for all time. It is a telling example of simple speech with a pictorial background. Note his words:

> "Fourscore and seven years ago our fathers brought forth on this Continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great Civil War, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that War. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives so that that nation might live. It is altogether fitting and proper that we should do this. But in a longer sense we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will take little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from those honoured dead we take increased devotion to that cause for which they gave the last full

> measure of their devotion. That we here highly resolve that those dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people for the people, shall not perish."

In these few words, he paints a picture in which we can see the American Nation released from tyranny, starting again on a new road, passing a point on the road where they have been opposed, and dedicating to those dead who have helped to overcome the obstacles the life of the Nation to the great fulfilment of democracy. It stands out still and clear and beautiful.

Only a man who saw the picture in his own mind could have spoken thus. Each line has its own pictorial meaning. We can see it all like a scene on a stage, a painting on a canvas.

I ask you to study these lines time and time again, and cull from them the value that lies in them.

No matter what your theme may be, what your speech problem, work at it along the lines which I have indicated until you can see it visually in your mind's eye. Each such situation has in it some simple message or other. Once you have caught it, tell it simply. When Lincoln made that speech he was beset with the distressing problem of a war which had not gone too successfully. Americans were killing one another—a fact abhorrent to a nature such as his. Yet when he came to Gettysburg he saw the essentials of the situation so clearly that he gave to the world an immortal word picture of its inner meaning. The only sentence in the speech which is open to criticism is:

> "The world will take little note, nor long remember what we say here."

In a sense because he was capable of so modestly putting things into words, he was also capable of delivering an undying message. In so doing, he created a model for speakers in all lands and times.

ARGUMENT

Now I move into a more difficult field—that of Argument. This means that we are confronting, for the first time, the critical mind of the Audience.

Let us now see if we can learn to influence the Audience-mind in our direction. We will assume that it has in it elements which are either hostile or neutral, Audiences which are open for conversion, are many in type and in number and include:

Religious
Political
Municipal
Technical
Commercial
Industrial
Professional
Academic
and so on.

In all these fields there is room for wide diversity of opinion. It is your job as a Speaker, holding certain views, to influence and convert those who either hold opposing opinions, or who have not yet made up their minds. Plenty of Speakers address such Audiences but relatively few succeed in altering opinions.

Why is that? My answer is—Lack of knowledge of Technique. What is the Technique of effective Argument? Does it consist in mere assertion? I am sorry to say that, too often, the public mind is affected by assertion. The advertising space in newspapers proves that—" 'Nerve Cure' will banish your troubles." If that is repeated often enough it may impress you. So, too, will the catch phrases at Election times.

The power of clear assertion is undoubted, but it is on a low level and for our purposes we desire something better. We must aim at the conversion of the thoughtful mind, which as a rule is reasonably well informed. Mere assertion is a boomerang which strikes back. It may secure customers for 'Nerve Cure' or win an Election, but unless there is something sound behind it, it will strike back and be a liability at the end of the day. We want our arguments to be sound and to be of lasting effect. If they are, they are worth a ton, and more, of mere assertion.

To be sound they must be based on Reason and Fact. No one can claim that his arguments are fundamentally right: only that he believes them to be right, which is as far as we can go, humanly speaking.

The first stage then is to believe what one says and that stage is only reached by a good deal of searching analysis. This method of self-criticism should be undertaken as if you were attacking your own proposition. Conceive yourself to be the heckler at your own meeting. Challenge yourself, and that in every detail. If you are then satisfied, you are entitled to say that you believe. If you believe, the next stage is to state your beliefs so that the critic will accept them.

What is the difference between Narrative and Descriptive and Imaginative Speaking on the one hand, and Argumentative on the other?

A simple example:

(*a*) *Narrative:* I saw an Alsatian dog yesterday.

(*b*) *Descriptive:* It was a fine specimen.

(*c*) *Imaginative:* Its appearance made me see visions of German woodlands in mid-winter.

(*d*) *Argumentative:* None the less, I contend that it should be shot.

You will observe that (*a*), (*b*) and (*c*) are self-contained and can stand alone, whereas (*d*) requires reinforcement. Reasons must be given in support.

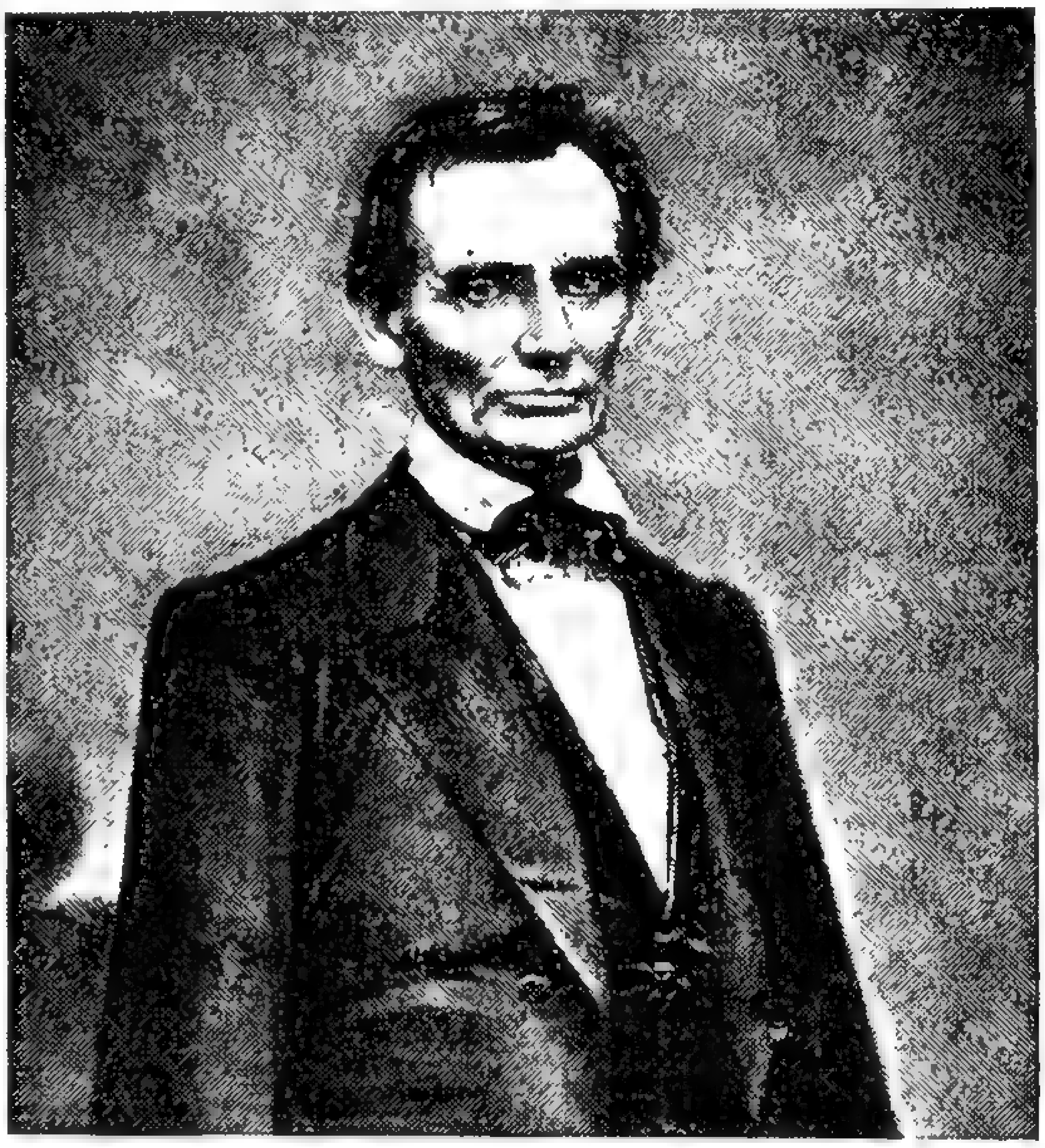
What kind of Reasons?

(1) Alsatian dogs generally are dangerous.

(2) I know of several which have bitten people.

(3) Despite the fine appearance of that dog, I detected a savage gleam in its eye.

(4) Therefore I think that it ought to be shot.



ABRAHAM LINCOLN

Whose famous Gettysburg speech is reproduced on page 449.

PROS AND CONS

The Opinion or Contention (*d*) has to be supported by three statements of believed fact. It is obvious that the owner of the dog would be likely to hold the opposite view and would contend:

(1) Alsatian dogs generally are not dangerous.

(2) Some may have bitten people but so have other types of dog.

(3) The history of this dog shows that it has not done harm to anyone.

Accordingly the Speaker (who contends that the dog should be shot) has, in preparing his Speech, to deal in advance in his own mind with the possible counter-beliefs and so to prepare his facts very carefully so as to prevent his being beaten in the argument. We regard the owner of the dog as the critic or heckler in the audience. In imagination we transfer him to the brain of the Speaker to aid him in his preparation.

Consider then the Speech of the Speaker. How is he to make it? He can do so in two ways. He can say:

> "Mr. Chairman, Ladies and Gentlemen,
>
> "I have come here to-night to move that the dog Jack, which belongs to my neighbour Jones, should be shot. Jack is an Alsatian. Alsatians are dangerous dogs. I know of people who have been bitten by them. I think Jack is a fine specimen but I have seen a savage gleam in his eye. I am right therefore in thinking that while some Alsatians may be safe, Jack belongs to the dangerous class and so should be shot."

A better method is:

> "Mr. Chairman, Ladies and Gentlemen,
>
> "I have come here to-night to move that the dog Jack, which belongs to my neighbour, should be shot. Jack is an Alsatian, and while some of these dogs are safe, others are dangerous. Jones, its owner, will say that Jack is a safe dog, and possibly he has grounds for so saying, in respect that he has had no evidence of any savage tendencies in Jack. I am sorry, however, to disagree with him because I have caused a watch to be kept on Jack. I can produce indisputable evidence that Jack has on several occasions snapped at children in the district and would more than once have bitten them had my witnesses not intervened in time.
>
> "I will now read written statements by these witnesses and, if you like, produce them in person. They are waiting in the ante-room. When I have read their statements or produced the evidence or both, I will ask you to vote for the shooting of Jack, but in so doing I will be filled with regret."

Note two things in this latter method of treatment:

1. The greater care in preparation.
2. The sympathetic understanding of the Opposition Case.
3. The anticipation of that case in the speech.
4. The countering of Opposition argument in advance and so the reducing to almost zero of its effectiveness.
5. The rendering of heckling difficult, if not impossible.

In each of these instances order is present.

The Theme is stated.

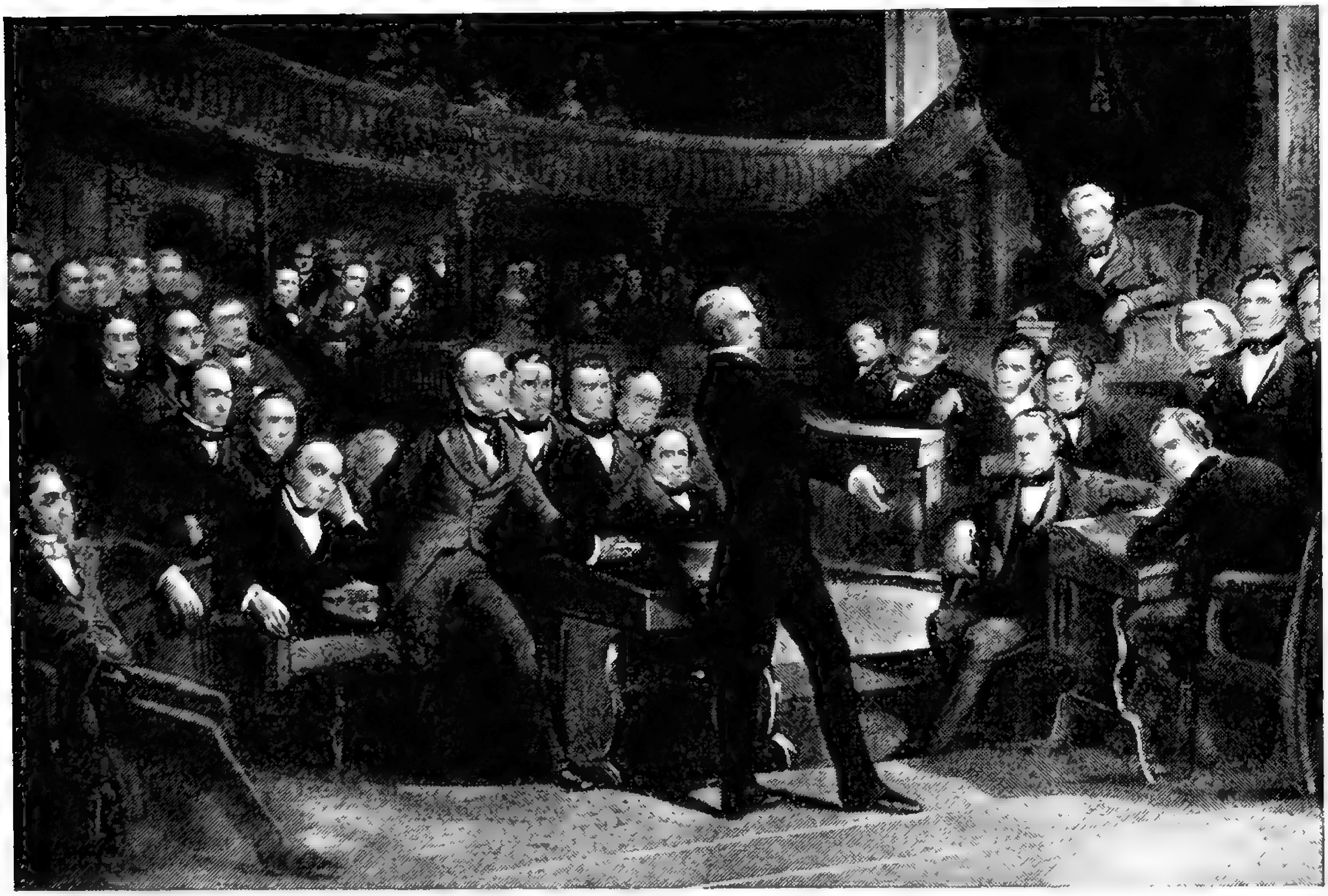
The Reasons are given in logical order.

The lead to the Conclusion, proving the Theme.

The secrets of successful argument are:

1. The statement of your own Case.
2. The negation in advance and in detail of the Opposition Case.
3. A sympathetic attitude to the Opposition Case.

Most argumentative Speeches omit the elements 2 and 3 immediately above.



THE UNITED STATES SENATE DISCUSSING CLAY'S COMPROMISE (1850)

The incident concerned the question of slavery in Nevada and Utah. Notice the somewhat strained attitude of the central figure who has been placed by the artist in what was considered a 'classical' pose for oratory.

THE IMPORTANCE OF PREPARATION

This brings me to an important matter in connection with argumentative Speeches. At first sight they would appear to be more difficult to visualise. I have indicated how easily narrative and descriptive conceptions can be recalled when on the platform. I have dealt with imaginative conceptions and shown how, once formed, they take on the same pictorial form in the brain and so, too, can be easily remembered on the platform. The difficulty there is in the formulation rather than in the retention.

Come now to argumentative Speeches. Here again the difficulty lies in the preparation rather than in the retention. Once the Theme is conceived and the reasons carefully thought and arranged in order, do they not likewise form themselves into a picture, a mind picture which is just as clear as that of your holiday, or those of the Publishers' Dinner and the Slum Fitness Appeal?

You will see that I am gradually leading you to the view that it is possible to do without notes. Now I will tell you why it is desirable to speak without them. A Speech is a direct talk by a man or woman to other men and women.

It does not differ fundamentally from an ordinary conversation between one person and another. In such a conversation it is obvious that what produces the effect desired is:

(*a*) The clarity and orderliness of the thought.

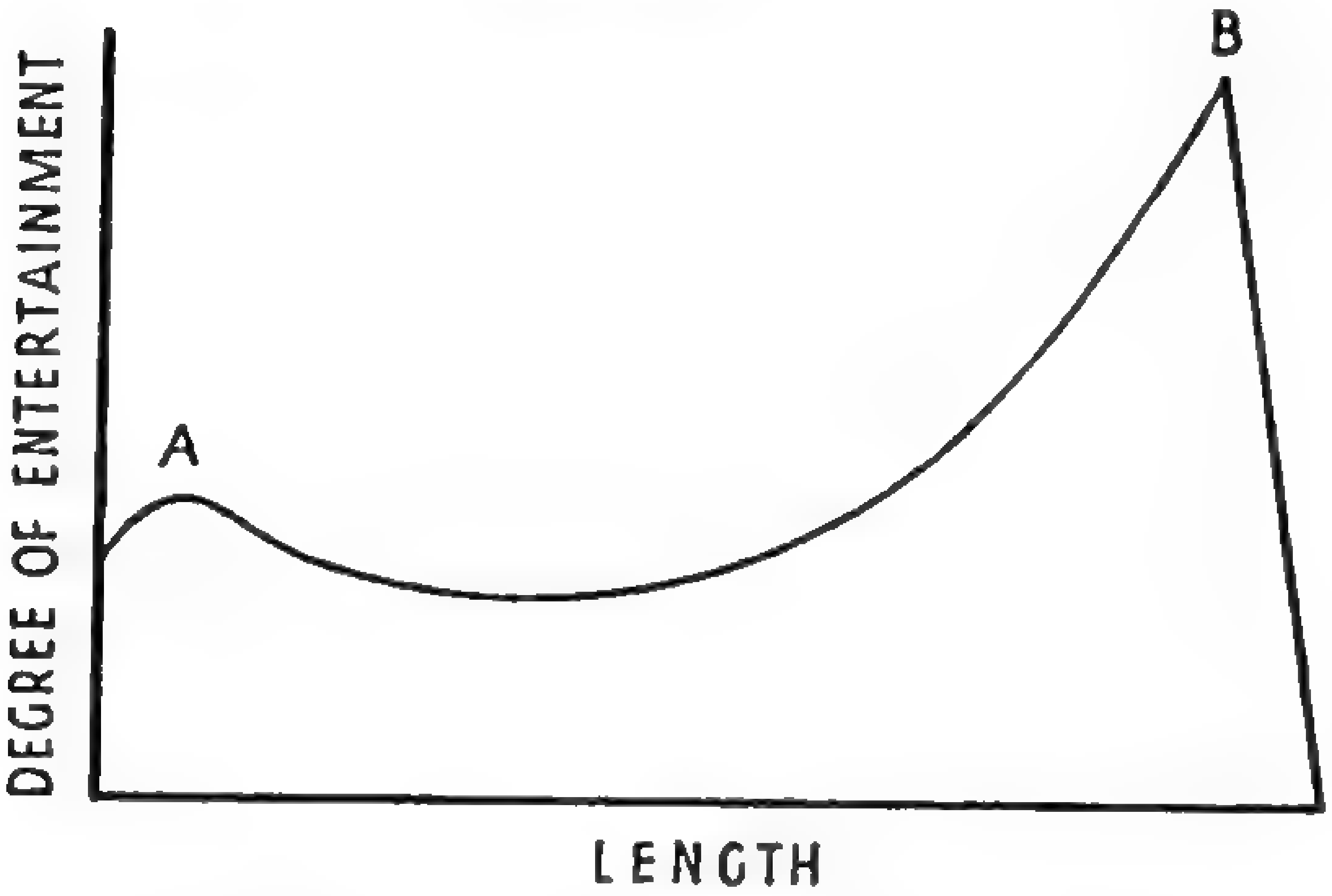
(*b*) The form and style of the language.

(*c*) The uninterrupted play of one personality on another.

I have spoken of proceeding stage by stage, degree by degree. That method is sound. What does it mean? It means that you must carefully weigh each reason which you intend to put forward and put these into proper order, which is .that—

Reason 1 is the most readily accepted;
Reason 2 is the next most readily accepted;
Reason 3 is the next most readily accepted;
Reason 4 is the next most readily accepted;

until you come to 5, or the final reason, and the audience's mind is then in a condition to agree to it.



A SPEECH SHOULD BE LIKE A SHORT STORY

The point A *indicates an anecdote or other material to catch the attention and interest of the audience. From there your address should increase to its climax* (B) *which should always be nearly at the end.*

STATING A CASE

Those of you who read this Book will at some time or another be called upon to state and argue a Case of some kind or another. I will give illustrations:

1. *One man to another.*

   (*a*) You may wish to better your position and to state to your employer your case for an advance in position and money.

   (*b*) You, an employer, may wish to persuade a skilled and technically-well-informed head of a department to change his methods of working.

2. *One man to several.*

   (*a*) You, a clergyman, may have to appear before a Committee of your fellow clergymen to answer a charge.

   (*b*) You, an employee, may have to defend yourself before a Board of Directors.

   (*c*) You, an employer, may desire to address your workers in order to dissuade them from strike action.

   (*d*) You, a Trade Union Leader, may have to appear before a group of employers, to request an advance in wages.

   (*e*) You, a schoolmaster, may have to advocate to your undermasters new methods of teaching.

   (*f*) You, an officer, may have to instruct your soldiers in methods of warfare.

   (*g*) You, a candidate, may have to address the electors on policy.

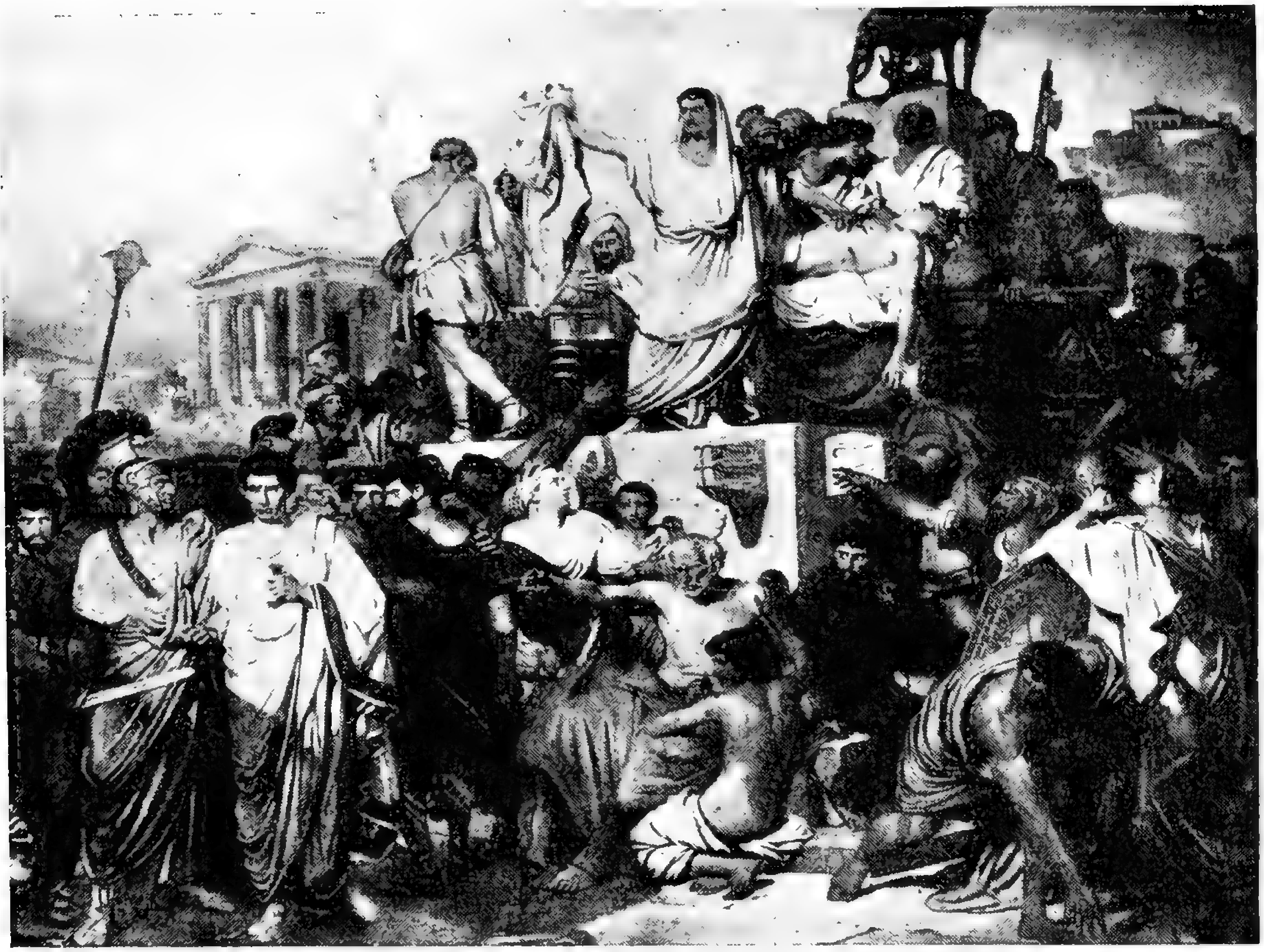
3. *One or more men to a judicial or semi-judicial body.*

   (*a*) You, an employers' representative, or a group of employers, may have to state a Case for preferential treatment either before a group of Government officials or some such quasi-judicial body as a Tariff Board or an Import Duties Advisory Committee.

The Technique of Stating the Case

These are a few among an infinite variety of possibilities. In all instances the technique is the same.

The line of approach is to ask a



MARK ANTONY'S ORATION OVER THE BODY OF CÆSAR

A famous scene from Shakespeare's play where Antony, after the murder of Cæsar, stirs the people of Rome to a fury against the assassins.

number of questions something after this fashion.

1. Who am I?
2. What do I represent?
3. Who are you? (the audience).
4. What do you represent?
5. What theme do I submit to you?
6. What reasons have I in support of that theme?
7. Do my reasons support the conclusion or acceptance of the theme?

There are two broad conceptions here. The first is that of the relationship between the Speaker and the Audience, and the second is the direction in which the Speaker desires that relationship to be altered.

Going back over the above illustrations we find the following relationships:

1. (*a*) That of employee and employer, defined in terms of work and rate of payment.

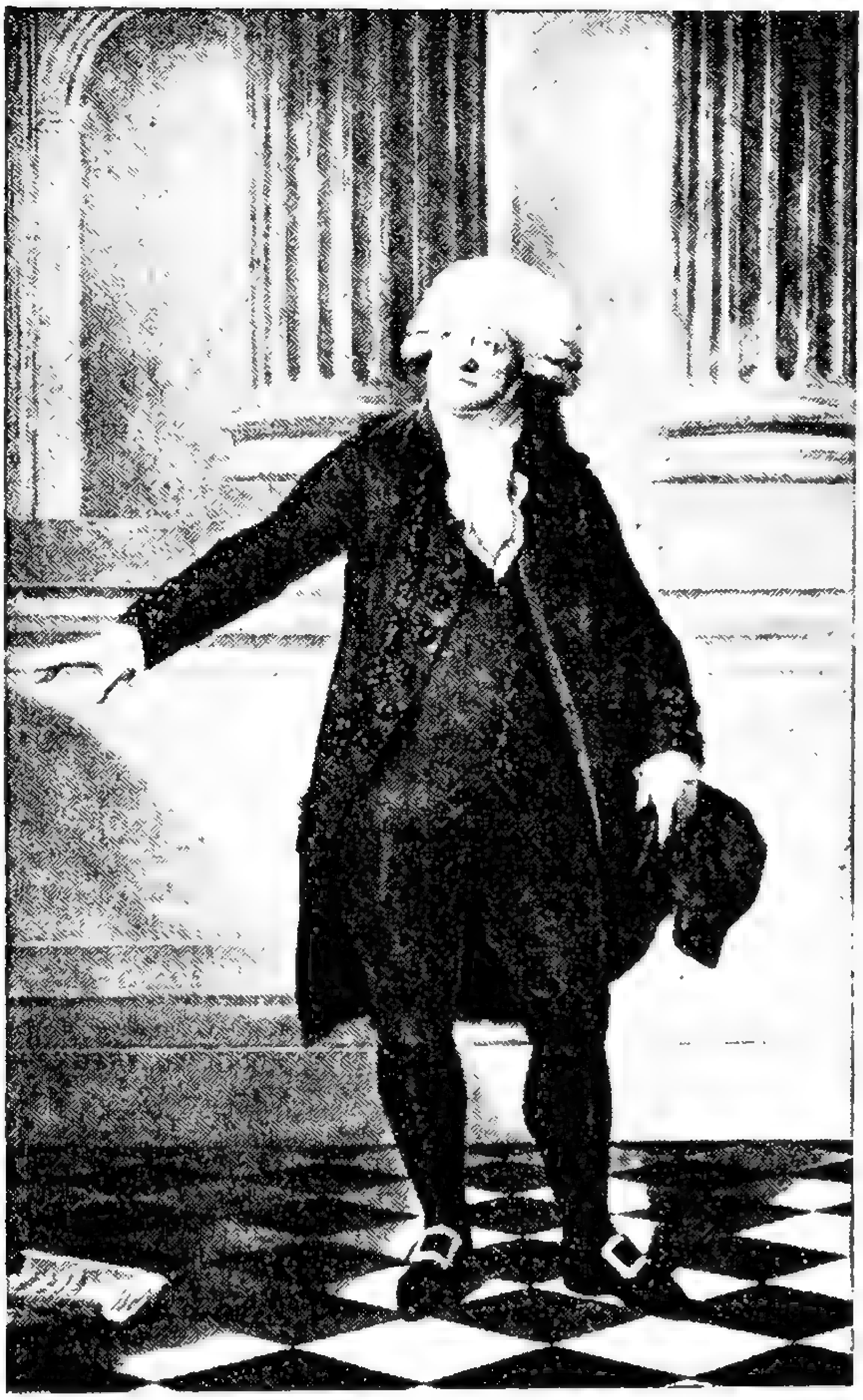
(*b*) That of employer and employee, similarly defined.

2. (*a*) That of a unit in a body bound by certain rules to that body.

(*b*) That of an employee and board of employers defined in terms of certain rules.

(*c*) That of an employer defined in terms of the idea of continuity of work and working conditions.

(*d*) That of a representative of workers and the employer of these workers defined in terms of working conditions.



MIRABEAU

whose eloquence "was like a thunder-cloud pierced at intervals with the lightning of passionate declamation."

(*e*) That of a member of a staff and assistant members defined in terms of certain educational principles.

(*f*) That of the military superior and military inferiors defined in terms of certain principles of action.

(*g*) That of a representative of the people and the people defined in terms of political policy.

3. (*a*) That of a representative(s) of an Industry and a representative(s) of the ruling body which has power to affect trading conditions.

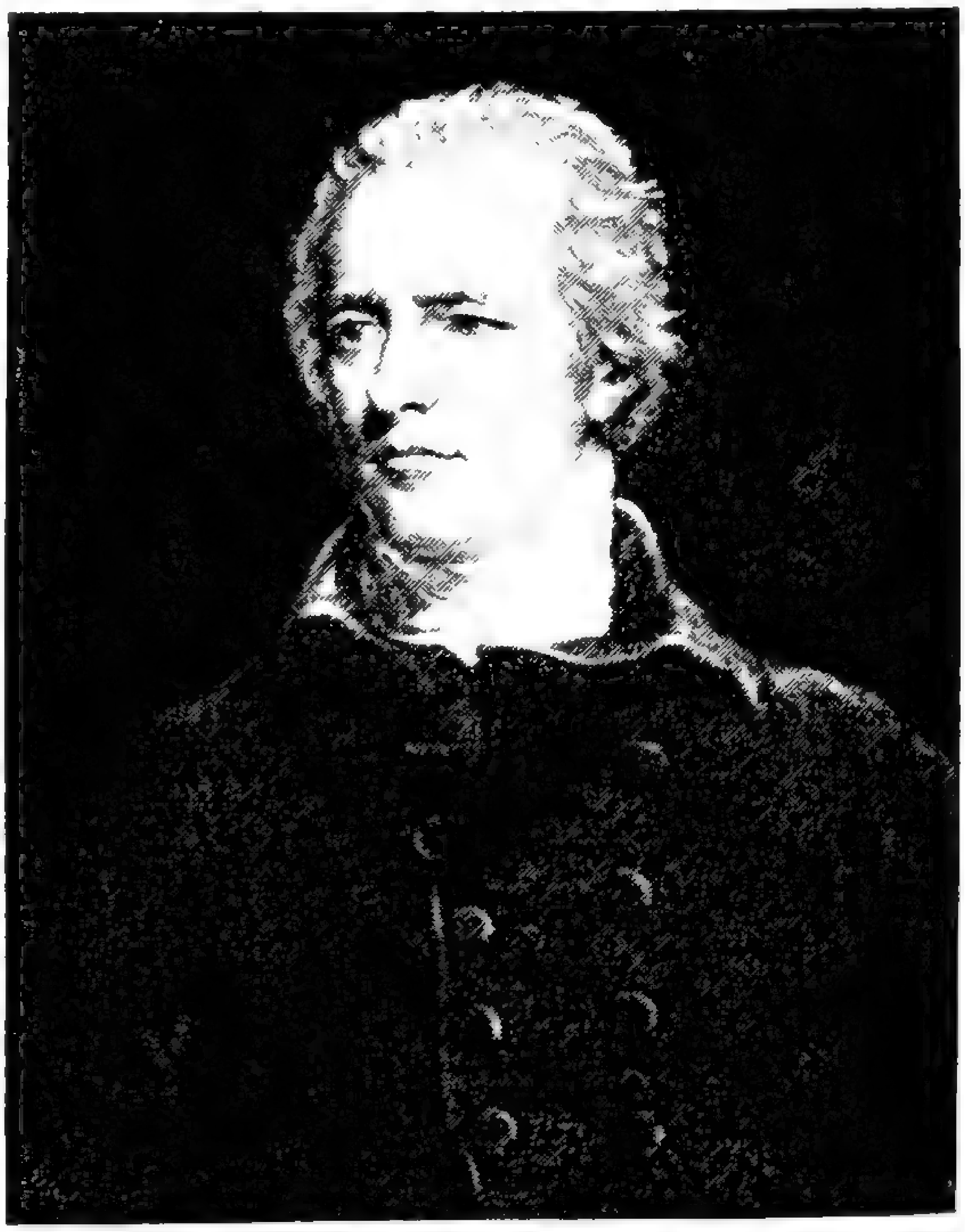
There is accordingly a common bond between the Speaker and the Audience, and that common bond is mutual interest, whether the interest be shared in a direct or in a representative capacity.

It is important to note this common bond and in speaking to stress it, because it tends to lessen the degree of antagonism, if any.

Accordingly the questions: Who am I? Who are you? What is the common bond between us?

The object of the speech is to alter to some degree the basis of that common bond and it is your business to show that such alteration is for the greater common benefit. Thus:

In 1 (*a*) the improvement of your position should result in the improvement of the mutual position. Merely to ask for your own interest alone will tend to damn your case. The same idea should prevail in all the other instances cited. By this method you assume a persuasive attitude rather than aggressive.



WILLIAM PITT, FIRST EARL OF CHATHAM

The great Whig statesman whose speeches were marked by lofty and impassioned eloquence, and, judged by their effect on their hearers, place him among the greatest orators.

It is part of that persuasive attitude which leads you to deal with points against you in your own Speech. That shows that you have a large, sympathetic and appreciative outlook and so are to be trusted in the new angle of relationship which you desire to see established.

Having approached your problem in preparation and later on in speech on these lines of common purpose, you proceed to give your reasons why, in your opinion, the degree or angle of relationship should be altered. There careful research and preparation are required. Your reasons should proceed in a certain order: they should move from weaker to stronger all the way along. Your aim is to convert. It is not possible to convert by one swift all-embracing assertion.

On the contrary, you should seek a point at which there is likely to be sympathy with you, and having used it as a means of lessening the critical attitude of the audience, follow it up by points which help further and further to enlarge the gap through which you seek to convey your conclusion.

I will give illustrations:

1. (*a*) You have a mutual interest with your employer, which is to further the interests of his business. His interest and yours coincide there: make that your first point of attack. Suggest that with things as they are his interests are in jeopardy because your salary is so low as to make it difficult for you to put your whole heart into the work. Then you can proceed to say why. You have a wife and five children. The cares and anxieties of these, on your present salary, are weighing you down and interfering with your efficiency.

Much better this than "I demand a rise." This 'demand' method should be held in reserve in case of failure of the first method.

Similarly under 2. (*c*), 2. (*d*), 2. (*e*),

RICHARD BRINSLEY SHERIDAN
Playwright and politician. He made a speech lasting for nearly six hours during the trial of Warren Hastings in 1787.

EDMUND BURKE
whose greatest speeches are generally accepted to be 'Against Employing Indians in the War' (1778), *on the East India Bill* (1783), *the impeachment of Warren Hastings* (1788), *and on the abolition of the slave trade* (1789).

BENJAMIN DISRAELI

Novelist and Prime Minister, whose speeches were distinguished for their colourful imagery and forceful delivery.

2. (*f*) and 2. (*g*) you see the weakest point in the defences of the Audience and get through there. 2. (*c*) and (*d*) are identical in type with 2. (*a*). In cases like 2. (*e*), (*f*) and (*g*) what you really seek is the acceptance of a new policy.

Here the point of approach and opening is the fact that together you have tried the old policy. How has it worked? Let us look at our old methods and while giving them due appreciation, see whether or not there are points on which alteration for the better could be made.

Make the occasion seem more like a mutual enquiry and search for improvements rather than a high-handed laying down of a new law.

By this method, you disarm opposition and encourage agreement.

Defence

In defending yourself against a charge as in 2. (*a*) and (*b*) your task is a little more difficult, but none the less possible. The line of approach in these cases is to remind the audience of the relationship between you, your common purpose and your past good record. It is upon this white background that the black charge is made. Accordingly, it is the more astonishing and requires the most careful investigation: to this you are prepared to agree in the fullest measure. Accordingly you know how to state your position.

When you are appearing before a Statutory Body, whether Judicial or Quasi-Judicial, you should recall that they represent the nation as a whole, but unlike Parliament or the people have no power to change the rules. All that they can do is to see whether or not, while keeping to the rule, they can, within these, alter your relationship with them in the manner desired by you. The members of such bodies are highly trained and expert, and accordingly with them, even more than with any of those others, is the persuasive approach desirable. But it must be persuasion of the mind and not of the emotions.

Speaking without Notes

Having established the method of approach and then gently opened a way into critical minds, the next problem is: How to take advantage of the situation so created. If I am talking to you, no matter how clear my ideas may be and how excellent my language, I will lose a portion of my effectiveness if I fail to look my opposite member in the eye and fumble about with papers, and so on.

Full concentration and the absolute focusing of attention are required. So on the platform the Speaker must train his whole personality on the audience. If notes are to be looked at every now and again, there is a definite loss of power and of influence.

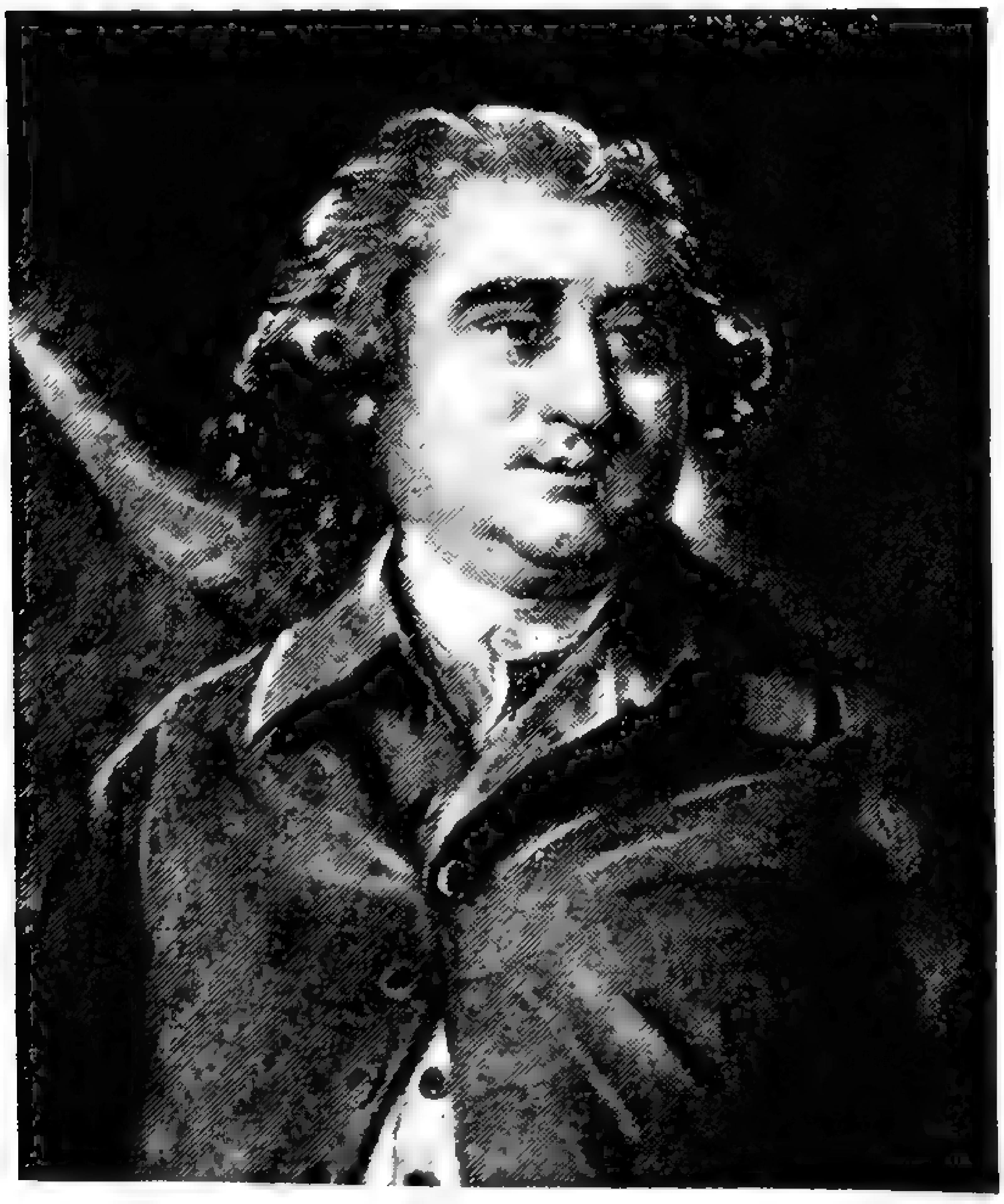
Accordingly, the ideal to be aimed at —though it may take time to achieve it— is to speak without notes.

HOW TO SAY IT

I have dealt briefly with "What to say"—now I will revert to "How to say it."

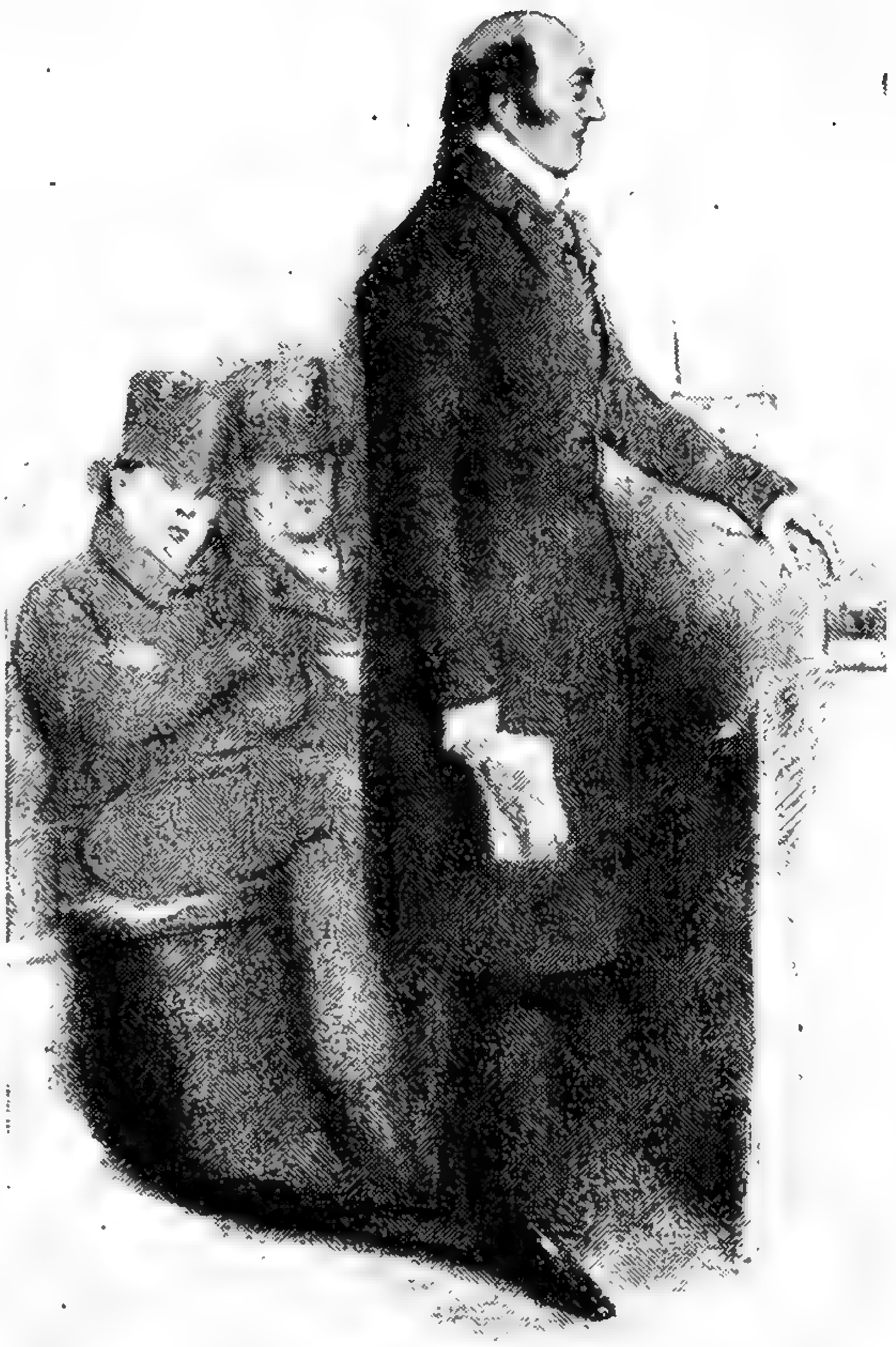
Anyone can tell the difference between a thing well said and one badly said, and that difference is nearly as important as the difference between having something good to say and having nothing worth saying. In this field the Elocution teacher is of value. He it is who discusses with each pupil his own enunciation and expression problems.

Let me give two striking contrasts. When I was a student of Law, one of my professors was as learned as the best professors should be. His lectures, when seen in type or print, were an inspiration. But as he delivered them they were without any value whatsoever. In a monotone, hardly audible, and at a speed which made shorthand almost impossible, he droned out speeches whose very real value was thus entirely lost. Not a student could take down a word. We sat and whispered jokes to one another or read the morning papers. Luckily someone had had access to the professor's notes and had made a copy. From this came other copies which were privately sold to the students and so, and only so, did we have any idea of what it was all about.



CHARLES JAMES FOX

Another of the famous orators concerned in the Warren Hastings trial. He is also famed for his three-hour speech in favour of peace in 1803.



GEORGE CANNING

Prime Minister in 1827. *His political speeches were published in* 1828.

By contrast, take the late Lord Rosebery, who was elected Lord Rector of Glasgow University in the year 1899. It fell to him to deliver what is known as the Rectorial Address. He chose as his subject "Empire." It was a model of thought and construction, but even more important from our present aspect of study, it was a model of

LORD BIRKENHEAD

"*His oratory was poised and incisive, a masterpiece always of lucid reasoning.*"

delivery. A voice, beautiful in its tone, well raised and modulated at the right moments, gave us his message in a manner which was perfection itself. Every now and again gesture would help to drive a point home. There was brought into play tone, pitch, emphasis, gesture; the very look in the eye and the appearance of the face and body affected the audience.

Personality, the most difficult of all characteristics to explain, is the basis of successful public speech. It is almost impossible to define and only general rules can be given for its development. Get yourself into good health—so that your vibrations are strong and effective. Go in for a course of Voice Production so that your tones are strong and are subject to rise and fall, and to the variations of musical cadence, and when you do eventually rise to speak hold yourself erect, gracefully not stiffly, so that your lungs, diaphragm and the muscles of your throat and head have the best possible chance to assist utterance.

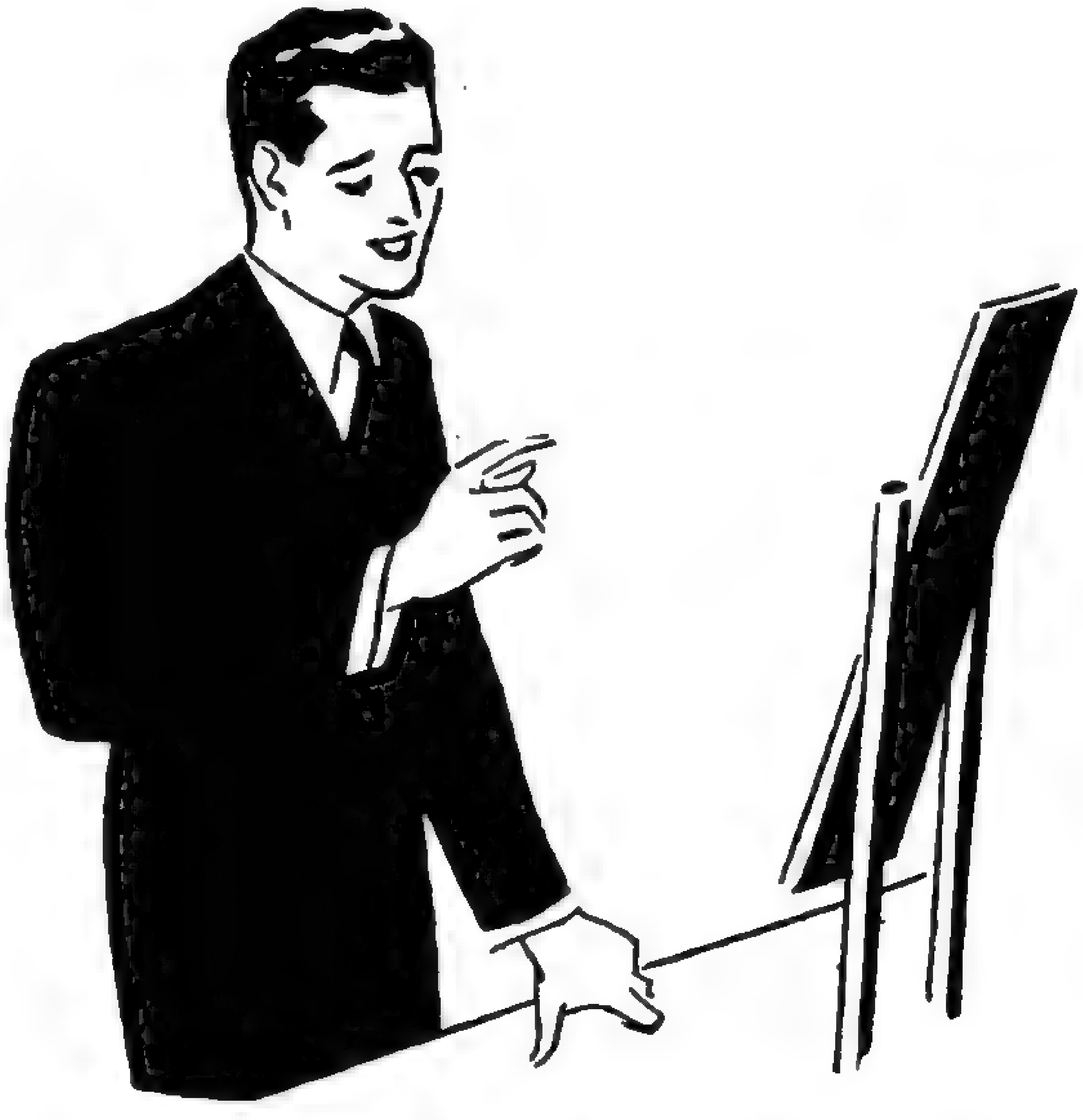
Gauge the strength of your voice to the size of your hall.

I speak as loudly as I think the size of the hall and of the audience demands. If I am in a large hall, to hold, say, 5,000 people and have not the aid of a microphone, I speak to the utmost of my power, not forcing the sound from the throat but suiting it, so to speak, so that the diaphragm can act as a sounding board to reflect and intensify my words. If, on the other hand, I am speaking in a small room, I keep my voice at what might be called louder conversational level. In a medium-sized hall, I try to get midway in between.

Having aimed at a sound level, I then seek to modulate it according to the ideas, which, at the moment, I am expressing. Some parts of a narrative should be on a lower sound level than others. Just take this sentence:

"When I came to the conclusion of the discussion, I said to him, 'Sir, I insist on an answer!' "

It is clear that here we have ideas



Practise your speech before a mirror.

WINSTON CHURCHILL SPEAKING

Notice the calm assurance of his pose and the open directness of his expression as he gazes out at his audience.

which works up [illegible] I would [illegible]

[illegible]

SPEED

The question of speed of utterance is [illegible] importance. My un- [illegible] spoke in [illegible] much too quickly, [illegible] all the [illegible] ran too rapidly into [illegible] and assimilation. [illegible] remember is that [illegible] the audience. [illegible]

EARL BALDWIN OF BEWDLEY ADDRESSES HIS AUDIENCE

Notice the balanced confident position of the body, with the head thrown back so that he may be heard at the back of the hall.

surprise to the listener. The capacity of the listener to absorb "news," whether of fact or idea, is limited and so, in order to enable the mind of the listener to tune-in to the mind of the speaker, the speaker must talk at a rate which permits the listener —and the slowest and least intelligent listener at that—to absorb the message.

Mr. Gladstone had the defect of over-rapid speech. It was stated that during one of his parliamentary campaigns one farm worker said to another:

"Mr. Gladstone must be a very clever man. Anyhow, he speaks so quick that I canna' understand a word he says."

The truth is that it is hardly possible to speak too slowly.

Cultivate deliberation of utterance.

Lord Baldwin is a model in this direction. The larger the hall the more imperative is it to speak slowly. The smaller the hall the less imperative. But in all circumstances speak at a *moderate* speed.

It pays every time.

EMPHASIS

Emphasis in speech is like light and shade in painting. Here the aid of a teacher of Elocution is important—if you do not happen to be naturally gifted in this matter. A teacher can, by detailed instruction, give you an indication of the points at which emphasis should be used.

By emphasis—I mean not only stress of sound, but also the pause, which after it is passed, produces emphasis of meaning. The idea can be illustrated by means of the following sentence:

"What do you think I'll shave you for nothing and give you a drink."

If this is repeated rapidly without pause or emphasis, it is more or less meaningless. If, on the other hand, there is a pause after "think" and an emphasis on "I'll shave" and "nothing" and "drink"—then the meaning of the sentence is the somewhat surprising one of a free offer of a shave and a drink.

Alter the pause and the emphasis.

Say "What" in a loud and emphatic manner.

"What—do you think (do you actually imagine) that I will shave you for nothing and give you a drink?"

In written form punctuation (which I have avoided) brings out the possible variations in the sentence—but we cannot use punctuation in speech. We have to *emphasise* or *have silence* for our punctuation.

Put your emphasis or your silence in the place of the punctuation which you would use in writing and you will get your results.

MR. HORE BELISHA
adopts an intimate style when addressing a small gathering.

Of course, we must not emulate the older school of actors and over emphasise. What you are making is a speech from a platform, not a Shakespearian declamation from a stage.

GESTURE

Use gesture now and again—in order to drive home your point—but here again an Elocution teacher is helpful to those who have no natural sense of gesture. There is a golden mean. Some speakers gesticulate all the time and this becomes monotonous and fails in its effect. It tends to distract attention from the meaning of the words. On the other hand, a total lack of gesture tends to produce another kind of monotony. Gesture should really run parallel with emphasis in sound. When you tend to raise your voice, a tendency to gesture should come into play. This tendency should, however, be controlled, as gesticulation should not be so frequent as emphasis. It should follow a little way behind.

Remember, too, that over-gesticulation is a sign of nervousness, and never use any gesture unless you feel that it really does help to increase the effectiveness of your speech.

Look your audience in the face and speak to it as if you were speaking to one person. By so doing, you will hold attention in a manner not otherwise possible. And in order to achieve the full effect of "holding with your glittering eye" (as in *The Ancient Mariner*) you must do your best (as I have said before) to dispense with notes.

I know that this is a counsel of perfection and not easy to attain to in the early stages. But it must in the end be accomplished if you are to be a first-class speaker. The reason I have stressed the value of pictures, or images, is that only by speaking from these (in your brain) can you be free to devote your whole personality to your hearers.

Then you are free to talk to the people assembled in front of you. You can watch them—and the effect of your words on them. You tell if they are interested or bored, and can adjust yourself accordingly.

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BASIC ENGLISH

A GENERAL OUTLINE

By C. K. Ogden, M.A.

Director of the Orthological Institute

Basic English is an attempt to give to everyone a second, or international, language which will take as little of the learner's time as possible.

It is a system in which everything may be said for all the purposes of everyday existence: the common interests of men and women, general talk, news, trade, and science.

To the eye and ear it will not seem in any way different from normal English, which is now the natural language, or the language of the Governments, of more than 600,000,000 persons.

There are only 850 words in the complete list, which may be clearly printed on one side of a bit of note-paper. But simple rules are given for making other words with the help of those in the list; such as *designer*, *designing*, and *designed* from *design*, or *coal-mine* from *coal* and *mine*.

The word order is fixed by other short rules, which make it clear from an example such as

"I will put the record on the machine here"

what is the right and natural place for every sort of word.

Whatever is doing the act comes first; then the time word such as *will*; then the act or operation (*put*, *take*, or *get*); then the thing to which something is done, and so on.

It is an English in which 850 words do all the work of 20,000, and has been formed by taking out everything which is not necessary to the sense. *Disembark*, for example, is broken up into *get off a ship; I am able* takes the place of *I can; shape* is covered by the more general word *form;* and *difficult* by the use of *hard*.

By putting together the names of simple operations—such as *get*, *give*, *come*, *go*, *put*, *take*—with the words for directions like *in*, *over*, *through*, and the rest, two or three thousand complex ideas, like *insert* which becomes *put in*, are made part of the learner's store.

Most of these are clear to everyone. But in no other language is there an equal chance of making use of this process. That is why Basic is designed to be the international language of the future.

In addition to the Basic words themselves, the learner has, at the start, fifty words which are now so common in all languages that they may be freely used for any purpose. Examples are *radio*, *hotel*, *telephone*, *bar*, *club*.

For the needs of any science, a short special list gets the expert to a stage where international words are ready to hand.

Those who have no knowledge of English will be able to make out the sense of a Radio Talk, or a business letter, after a week with the word-list and the records;[1] but it may be a month or two before they are talking and writing freely.

In fact, it is the business of all internationally-minded persons to make Basic English part of the system of education in every country, so that there may be less chance of war, and less learning of

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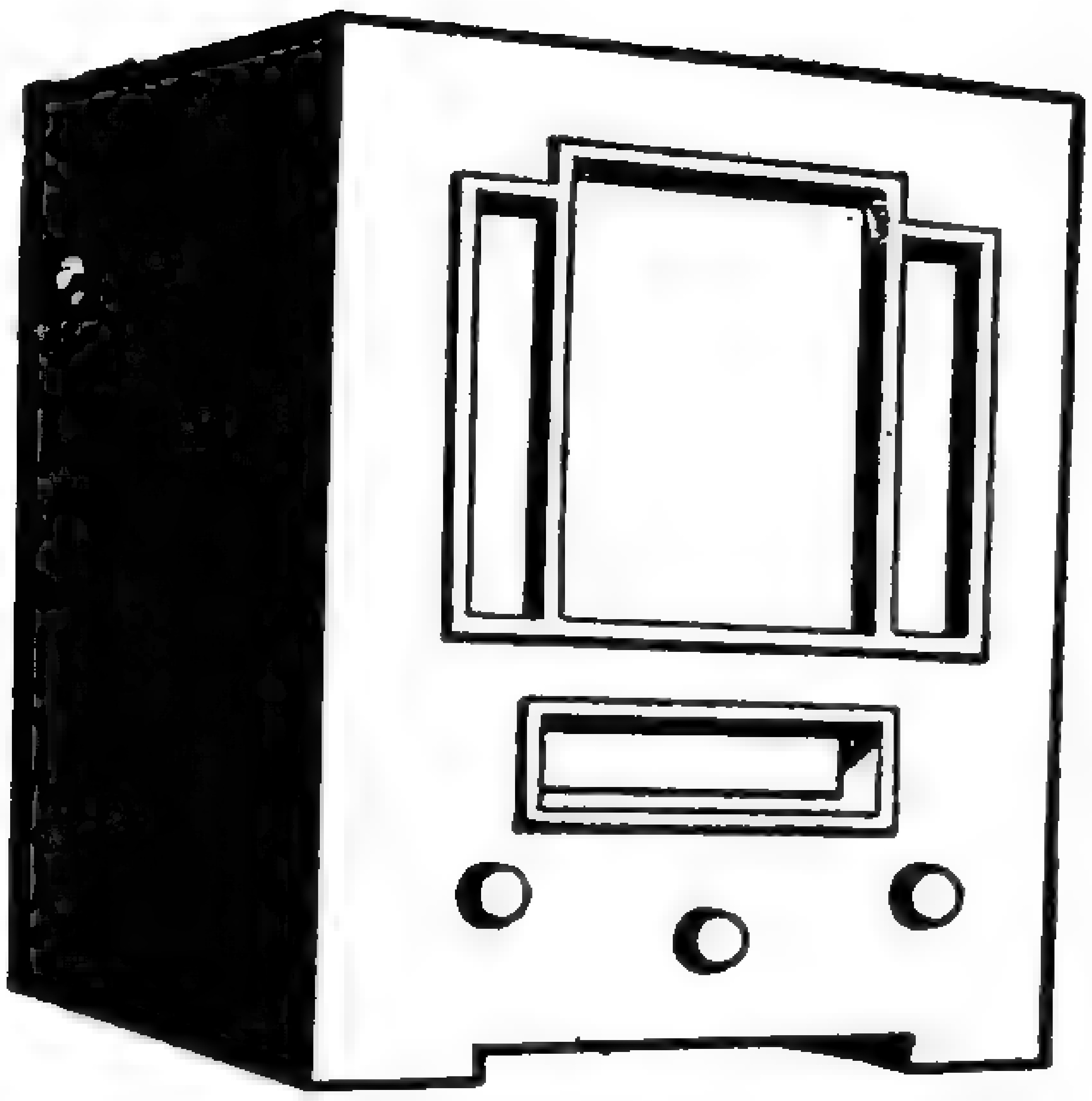
[1] Four records, covering the Sounds of Basic English and all the Words, have been made by Professor A. Lloyd James of London University, and may be had from The Orthological Institute (10 King's Parade, Cambridge, England), price 10/-, or $2.50, post free.



'International' Word: Radio.

languages—which after all, for most of us, is a very unnecessary waste of time.

BASIC AS AN INTERNATIONAL LANGUAGE

Even the experts who give all their time to words are unable to get a working knowledge of more than 20 or 30 of the 1,500 chief languages still in use; and those who have a knowledge of Chinese or Japanese, in addition to one of the languages of India or Africa, may be numbered on the fingers of the hand.

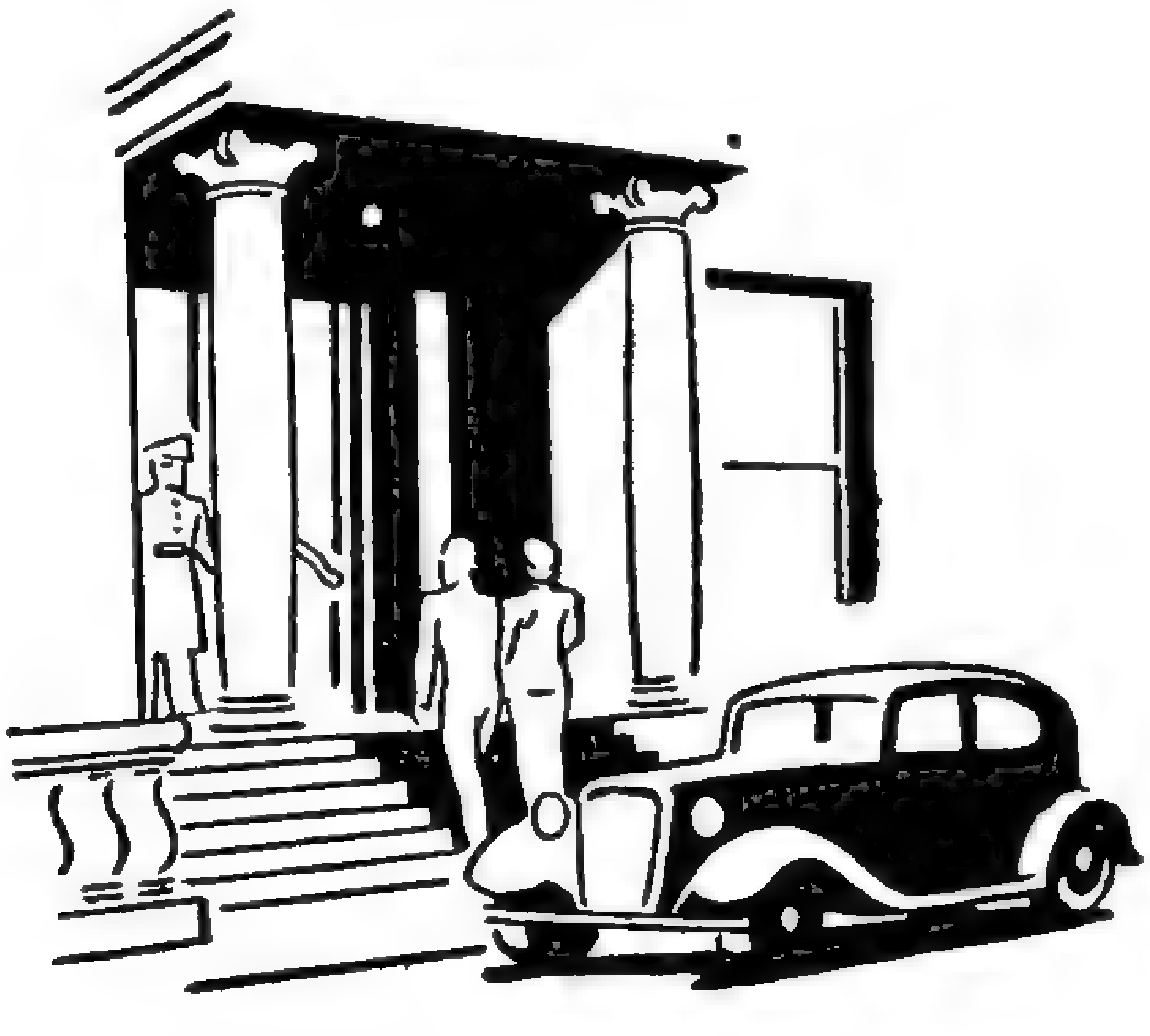
To-day the great languages of Europe are important from an international point of view, not only or chiefly as the mother tongues of this or that group, but because of their use in other parts of the earth. Spanish and Portuguese, for example, have a future in South America, though English is increasing as the second language of all South American countries. It has taken 500 years for English to become the second language of the East, in addition to its development in the United States, Canada, and Australasia; and of the 30 languages now at the head of the list, English has the first place among the seven which are used by more than 50,000,000 persons. It is the natural language, or the language of government or trade, of some 650 millions. The six others are:

Chinese	450	Spanish	80
Russian	166	Japanese	56
German	90	Bengali	51

Though 'Chinese' is generally given as the mother tongue of 400 millions, it is not certain how far these are clear to one another in talking and writing. Some authorities put the number at 200 millions, others at 300, but the words have quite different senses at different voice levels, and the time needed for the learning and writing of Chinese picture-words gives such a language very little chance of becoming more widely used.

Before the Great War, it was clear to most persons with a knowledge of history and an interest in international organisation that one of the chief needs of Europe was fifty more dead languages. Every year the Earth is getting smaller, through the discoveries of Science; but there are still more than 1,500 languages in use in the different countries which the Radio, the Telephone, and Advertisement in all its forms have suddenly put in touch with one another. In fact, the experience of the past ten years makes it possible to say with some hope of agreement, at any rate from men of science, that the chief need of our time is 1,480 more dead languages.

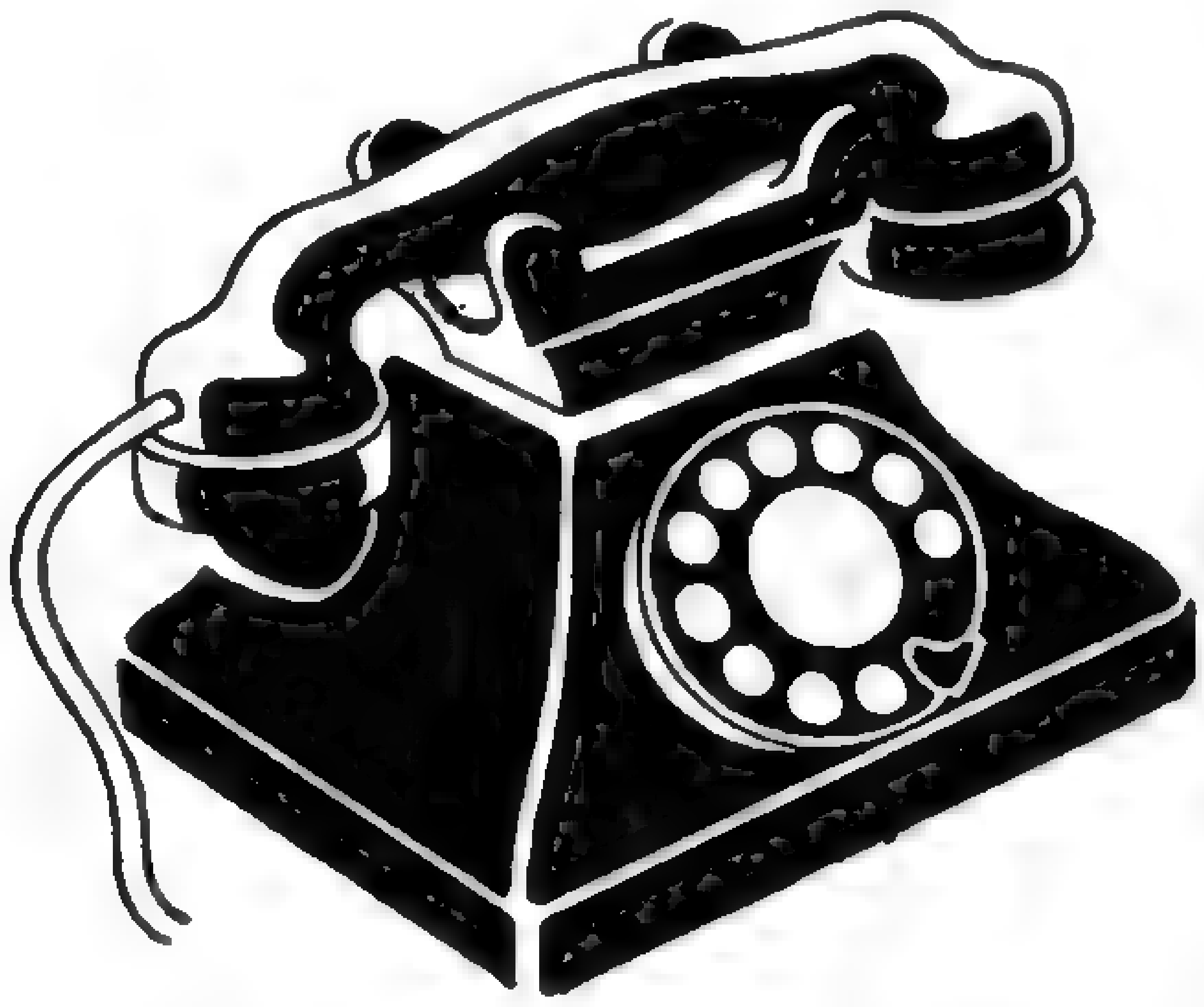
Even to-day, it is hard to get a working knowledge of more than three or



'International' Word: Hotel.

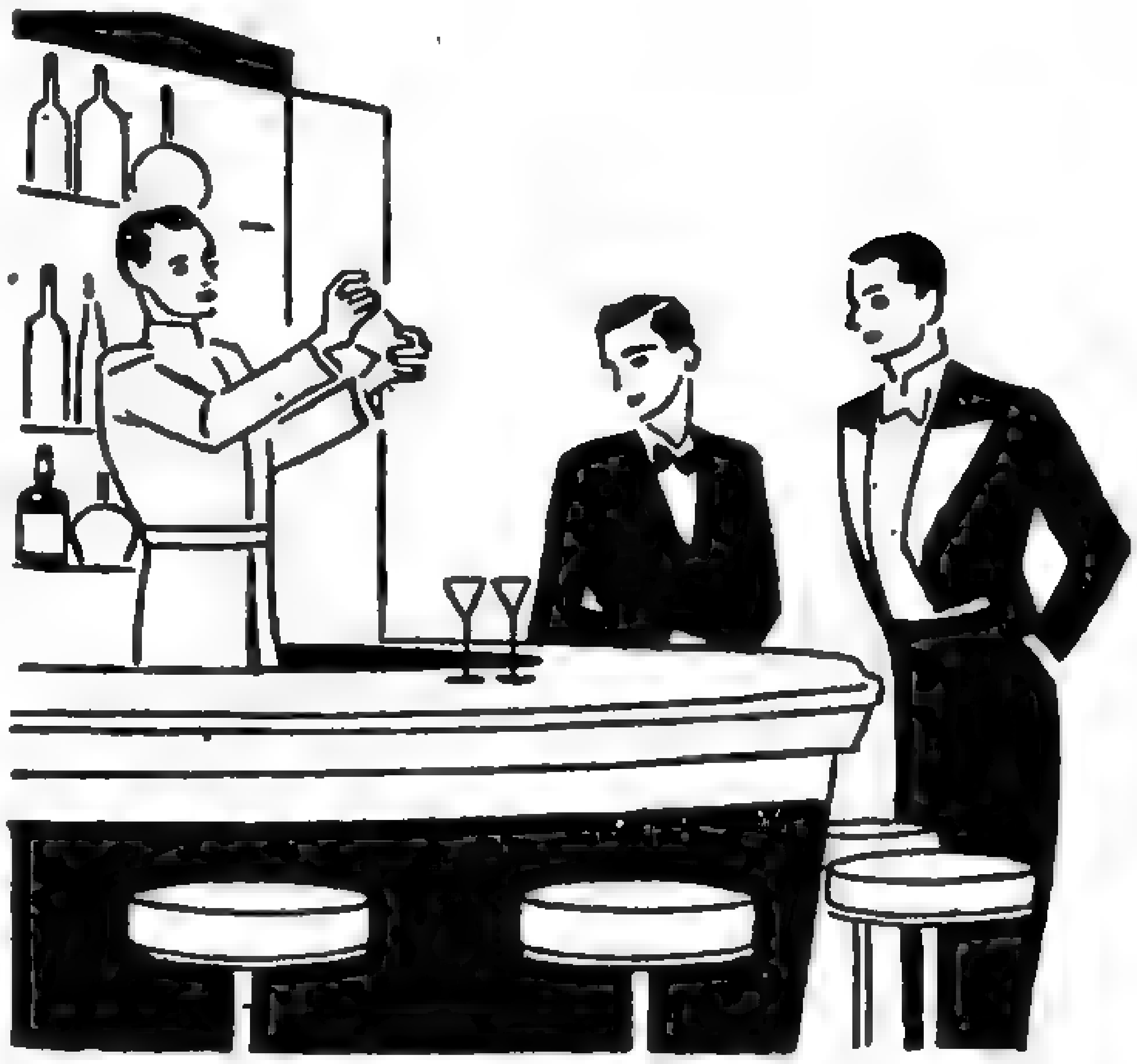
four, so 20 would be quite enough (in schools) to keep teachers at work; and men of letters would be quite happy with almost 2,000 (in libraries).

In a year or two it may be possible for voices in China or Peru to come through quite clearly to any English working man with an apparatus about the size of a hat and at a lower price than the present small phonograph. Twenty or thirty years back it was possible to put together a language based on European roots in the belief that it might one day become international; but now that the East is fully awake, and in the very front of our political picture, such an idea is foolish.



'International' Word: Telephone.

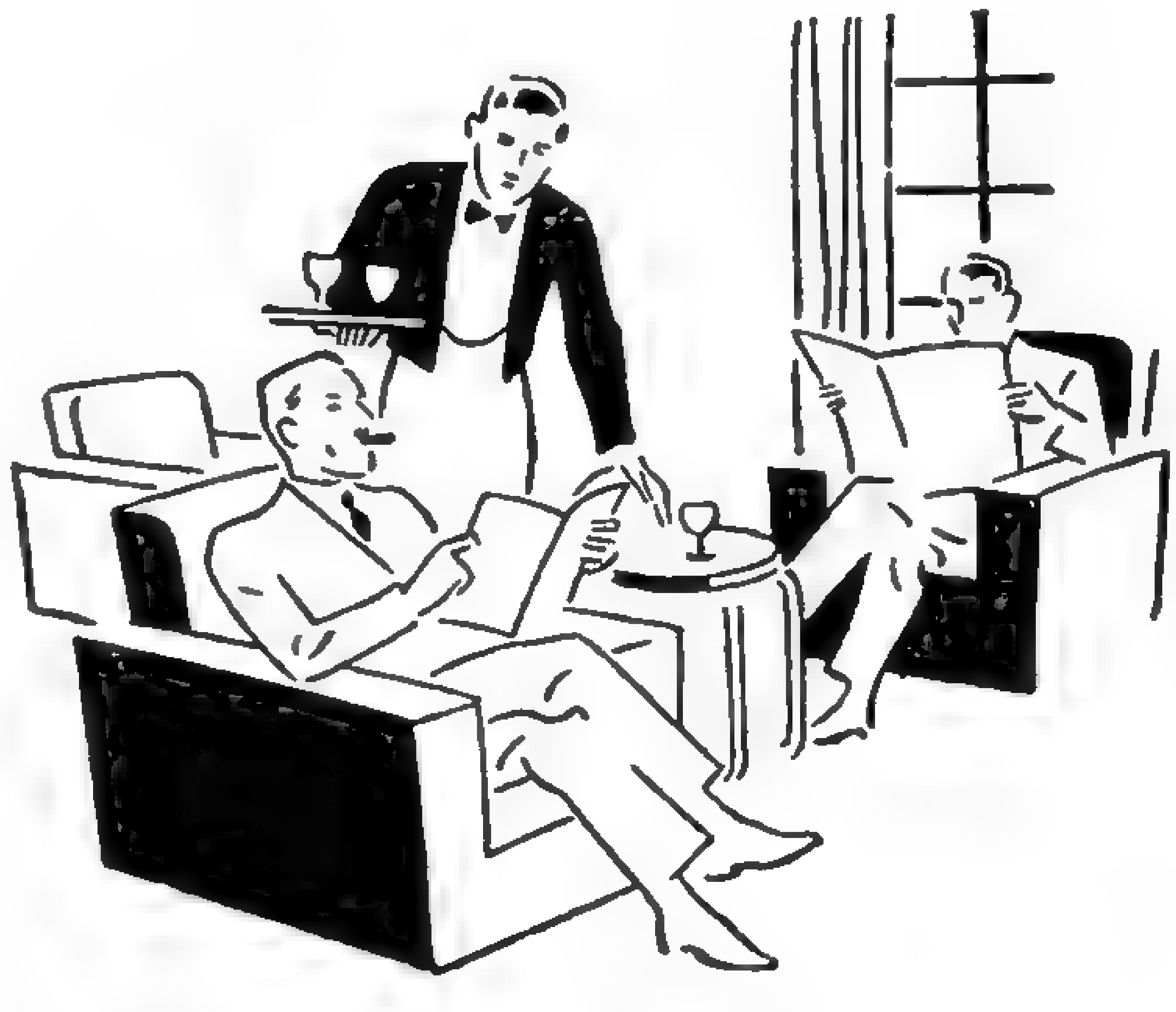
English has been made part of the school system of countries with interests as widely different as Japan, the Argentine, and Estonia; it is the language of the talking pictures and of over 500 Radio stations; and experts in all countries have for a long time been of the opinion that if only it was simpler it would quickly become international for trade and for all other purposes.



'International' Word: Bar.

Basic English is this desired simpler form. The complete word-list goes on the back of one bit of business notepaper, and takes only 15 minutes on a small folding phonograph record. In theory, anyone with no knowledge of English might get it into his head in less than 24 hours; but it is wiser to take two hours a day for a month, giving one hour to the words and the other to word-order and to the 250 special uses ('idioms') which are needed to get the natural effect of everyday talk.

In science, this effect is equally possible, as may be seen from any of the Basic Science books. But it is less important, because in science the chief need is to get the sense clear without troubling about the details in which men of letters are interested; and this is what Basic is designed to do. With the



'International' Word: Club.

addition of 50 special words for any branch of science, and 100 words for general science, the field of knowledge may be completely covered for international purposes. At a higher level, different in every branch, international words are ready to hand; and Basic is the quickest way of getting to that level.

The value of making the discoveries of science international is not seriously questioned; but it might be 1,000 years before the necessary language was produced by the process of natural selection. A strong attack on the forces of reaction is the only hope; and with the right organisation, on the lines of the International Bureau of Weights and Measures, the work might be complete while some of us are still living.

In this connection, it may be noted that those who have not given much thought to language are frequently in error as to the number of words used for the purposes of normal education. Even before they go to school, young learners are generally making use of between 2,000 and 3,000 separate word-forms, and there is an American list of the 20,000 most frequently needed by teachers. Most readers of these pages will have a working knowledge of 20–25,000 words ready for all purposes, and there are more than 7,000 so common that they might any day be seen in advertisements or head-lines designed for the general public. So statements in the papers, saying that we may get on happily with 500, are based on the chance ideas of some office-boy. All this makes the value of a word-list limited to 850 units very clear.

For the expansion of Trade, for the organisation of Peace, and for the development of Science, an international language is at least as important as the gold question; and if it is true that men of science are in touch with less than ten per cent. of their public, it is very much more important for the future.

HOW THE 850 WORDS DO THEIR WORK

The best way to get agreement about the value of a new invention is to let it be seen in operation, and this is no less true of a new system of language like Basic English than of a machine or a process in industry. Basic may now be seen at work in more than 1,000,000 printed words by more than 50 different writers.

But when the public has seen the invention at work it becomes interested in the question *how* that work is done. Basic is not a sort of schoolroom trick, or a simple form of English put together from the commonest words for school-books, which may be taken at their face-value, and the teacher will be in a better position to make its purpose clear if he has some knowledge of the structure and working of the machine he is using.

How is Basic able to get so far with only 850 words? The reason may be given in the simplest language.

The greater part of the words used in science and for everyday talk are what may be named *shorthand* for other words. That is to say, they are taking the place of other words which are clearly, in some sense, nearer to the facts.

The greater part of the things we generally seem to be talking about are what may be named *fictions*: and for these again there are other words in common use which get nearer to fact.

The greater part of the statements we make about things and persons are unnecessarily coloured by some form of *feeling*: they do, no doubt, say something about things and persons, but most common words are coloured by our feelings—or the feeling by which the thought of our hearers is to be consciously or unconsciously guided; and

THE 850 WORDS

OPERATIONS

100 ETC.

COME
GET
GIVE
GO
KEEP
LET
MAKE
PUT
SEEM
TAKE
BE
DO
HAVE
SAY
SEE
SEND
MAY
WILL
ABOUT
ACROSS
AFTER
AGAINST
AMONG
AT
BEFORE
BETWEEN
BY
DOWN
FROM
IN
OFF
ON
OVER
THROUGH
TO
UNDER
UP
WITH
AS
FOR
OF
TILL
THAN
A
THE
ALL
ANY
EVERY
NO
OTHER
SOME
SUCH
THAT
THIS
I
HE
YOU
WHO
AND
BECAUSE
BUT
OR
IF
THOUGH
WHILE
HOW
WHEN
WHERE
WHY
AGAIN
EVER
FAR
FORWARD
HERE
NEAR
NOW
OUT
STILL
THEN
THERE
TOGETHER
WELL
ALMOST
ENOUGH
EVEN
LITTLE
MUCH
NOT
ONLY
QUITE
SO
VERY
TOMORROW
YESTERDAY
NORTH
SOUTH
EAST
WEST
PLEASE
YES

THINGS

400 General

ACCOUNT
ACT
ADDITION
ADJUSTMENT
ADVERTISEMENT
AGREEMENT
AIR
AMOUNT
AMUSEMENT
ANIMAL
ANSWER
APPARATUS
APPROVAL
ARGUMENT
ART
ATTACK
ATTEMPT
ATTENTION
ATTRACTION
AUTHORITY
BACK
BALANCE
BASE
BEHAVIOUR
BELIEF
BIRTH
BIT
BITE
BLOOD
BLOW
BODY
BRASS
BREAD
BREATH
BROTHER
BUILDING
BURN
BURST
BUSINESS
BUTTER
CANVAS
CARE
CAUSE
CHALK
CHANCE
CHANGE
CLOTH
COAL
COLOUR
COMFORT
COMMITTEE
COMPANY
COMPARISON
COMPETITION
CONDITION
CONNECTION
CONTROL
COOK
COPPER
COPY
CORK
COTTON
COUGH
COUNTRY
COVER
CRACK
CREDIT
CRIME
CRUSH
CRY
CURRENT
CURVE
DAMAGE
DANGER
DAUGHTER
DAY
DEATH
DEBT
DECISION
DEGREE
DESIGN
DESIRE
DESTRUCTION
DETAIL
DEVELOPMENT
DIGESTION
DIRECTION
DISCOVERY
DISCUSSION
DISEASE
DISGUST
DISTANCE
DISTRIBUTION
DIVISION
DOUBT
DRINK
DRIVING
DUST
EARTH
EDGE
EDUCATION
EFFECT
END
ERROR
EVENT
EXAMPLE
EXCHANGE
EXISTENCE
EXPANSION
EXPERIENCE
EXPERT
FACT
FALL
FAMILY
FATHER
FEAR
FEELING
FICTION
FIELD
FIGHT
FIRE
FLAME
FLIGHT
FLOWER
FOLD
FOOD
FORCE
FORM
FRIEND
FRONT
FRUIT
GLASS
GOLD
GOVERNMENT
GRAIN
GRASS
GRIP
GROUP
GROWTH
GUIDE
HARBOUR
HARMONY
HATE
HEARING
HEAT
HELP
HISTORY
HOLE
HOPE
HOUR
HUMOUR
ICE
IDEA
IMPULSE
INCREASE
INDUSTRY
INK
INSECT
INSTRUMENT
INSURANCE
INTEREST
INVENTION
IRON
JELLY
JOIN
JOURNEY
JUDGE
JUMP
KICK
KISS
KNOWLEDGE
LAND
LANGUAGE
LAUGH
LAW
LEAD
LEARNING
LEATHER
LETTER
LEVEL
LIFT
LIGHT
LIMIT
LINEN
LIQUID
LIST
LOOK
LOSS
LOVE
MACHINE
MAN
MANAGER
MARK
MARKET
MASS
MEAL
MEASURE
MEAT
MEETING
MEMORY
METAL
MIDDLE
MILK
MIND
MINE
MINUTE
MIST
MONEY
MONTH
MORNING
MOTHER
MOTION
MOUNTAIN
MOVE
MUSIC
NAME
NATION
NEED
NEWS
NIGHT
NOISE
NOTE
NUMBER
OBSERVATION
OFFER
OIL
OPERATION
OPINION
ORDER
ORGANISATION
ORNAMENT
OWNER
PAGE
PAIN
PAINT
PAPER
PART
PASTE
PAYMENT
PEACE
PERSON
PLACE
PLANT
PLAY
PLEASURE
POINT
POISON
POLISH
PORTER
POSITION
POWDER
POWER
PRICE
PRINT
PROCESS
PRODUCE
PROFIT
PROPERTY
PROSE
PROTEST
PULL
PUNISHMENT
PURPOSE
PUSH
QUALITY
QUESTION
RAIN
RANGE
RATE
RAY
REACTION
READING
REASON
RECORD
REGRET
RELATION
RELIGION
REPRESENTATIVE
REQUEST
RESPECT
REST
REWARD
RHYTHM
RICE
RIVER
ROAD
ROLL
ROOM
RUB
RULE
RUN
SALT
SAND
SCALE
SCIENCE
SEA
SEAT
SECRETARY
SELECTION
SELF
SENSE
SERVANT
SEX
SHADE
SHAKE
SHAME
SHOCK
SIDE
SIGN
SILK
SILVER
SISTER
SIZE
SKY
SLEEP
SLIP
SLOPE
SMASH
SMELL
SMILE
SMOKE
SNEEZE
SNOW
SOAP
SOCIETY
SON
SONG
SORT
SOUND
SOUP
SPACE
STAGE
START
STATEMENT
STEAM
STEEL
STEP
STITCH
STONE
STOP
STORY
STRETCH
STRUCTURE
SUBSTANCE
SUGAR
SUGGESTION
SUMMER
SUPPORT
SURPRISE
SWIM
SYSTEM
TALK
TASTE
TAX
TEACHING
TENDENCY
TEST
THEORY
THING
THOUGHT
THUNDER
TIME
TIN
TOP
TOUCH
TRADE
TRANSPORT
TRICK
TROUBLE
TURN
TWIST
UNIT
USE
VALUE
VERSE
VESSEL
VIEW
VOICE
WALK
WAR
WASH
WASTE
WATER
WAVE
WAX
WAY
WEATHER
WEEK
WEIGHT
WIND
WINE
WINTER
WOMAN
WOOD
WOOL
WORD
WORK
WOUND
WRITING
YEAR

200 Pictured

ANGLE
ANT
APPLE
ARCH
ARM
ARMY
BABY
BAG
BALL
BAND
BASIN
BASKET
BATH
BED
BEE
BELL
BERRY
BIRD
BLADE
BOARD
BOAT
BONE
BOOK
BOOT
BOTTLE
BOX
BOY
BRAIN
BRAKE
BRANCH
BRICK
BRIDGE
BRUSH
BUCKET
BULB
BUTTON
CAKE
CAMERA
CARD
CART
CARRIAGE
CAT
CHAIN
CHEESE
CHEST
CHIN
CHURCH
CIRCLE
CLOCK
CLOUD
COAT
COLLAR
COMB
CORD
COW
CUP
CURTAIN
CUSHION
DOG
DOOR
DRAIN
DRAWER
DRESS
DROP
EAR
EGG
ENGINE
EYE
FACE
FARM
FEATHER
FINGER
FISH
FLAG
FLOOR
FLY
FOOT
FORK
FOWL
FRAME
GARDEN
GIRL
GLOVE
GOAT
GUN
HAIR
HAMMER
HAND
HAT
HEAD
HEART
HOOK
HORN
HORSE
HOSPITAL
HOUSE
ISLAND
JEWEL
KETTLE
KEY
KNEE
KNIFE
KNOT
LEAF
LEG
LIBRARY
LINE
LIP
LOCK
MAP
MATCH
MONKEY
MOON
MOUTH
MUSCLE
NAIL
NECK
NEEDLE
NERVE
NET
NOSE
NUT
OFFICE
ORANGE
OVEN
PARCEL
PEN
PENCIL
PICTURE
PIG
PIN
PIPE
PLANE
PLATE
PLOUGH
POCKET
POT
POTATO
PRISON
PUMP
RAIL
RAT
RECEIPT
RING
ROD
ROOF
ROOT
SAIL
SCHOOL
SCISSORS
SCREW
SEED
SHEEP
SHELF
SHIP
SHIRT
SHOE
SKIN
SKIRT
SNAKE
SOCK
SPADE
SPONGE
SPOON
SPRING
SQUARE
STAMP
STAR
STATION
STEM
STICK
STOCKING
STOMACH
STORE
STREET
SUN
TABLE
TAIL
THREAD
THROAT
THUMB
TICKET
TOE
TONGUE
TOOTH
TOWN
TRAIN
TRAY
TREE
TROUSERS
UMBRELLA
WALL
WATCH
WHEEL
WHIP
WHISTLE
WINDOW
WING
WIRE
WORM

QUALITIES

100 General

ABLE
ACID
ANGRY
AUTOMATIC
BEAUTIFUL
BLACK
BOILING
BRIGHT
BROKEN
BROWN
CHEAP
CHIEF
CHEMICAL
CLEAN
CLEAR
COMMON
COMPLEX
CONSCIOUS
CUT
DEEP
DEPENDENT
EARLY
ELASTIC
ELECTRIC
EQUAL
FAT
FERTILE
FIRST
FIXED
FLAT
FREE
FREQUENT
FULL
GENERAL
GOOD
GREAT
GREY
HANGING
HAPPY
HARD
HEALTHY
HIGH
HOLLOW
IMPORTANT
KIND
LIKE
LIVING
LONG
MALE
MARRIED
MATERIAL
MEDICAL
MILITARY
NATURAL
NECESSARY
NEW
NORMAL
OPEN
PARALLEL
PAST
PHYSICAL
POLITICAL
POOR
POSSIBLE
PRESENT
PRIVATE
PROBABLE
QUICK
QUIET
READY
RED
REGULAR
RESPONSIBLE
RIGHT
ROUND
SAME
SECOND
SEPARATE
SERIOUS
SHARP
SMOOTH
STICKY
STIFF
STRAIGHT
STRONG
SUDDEN
SWEET
TALL
THICK
TIGHT
TIRED
TRUE
VIOLENT
WAITING
WARM
WET
WIDE
WISE
YELLOW
YOUNG

50 Opposites

AWAKE
BAD
BENT
BITTER
BLUE
CERTAIN
COLD
COMPLETE
CRUEL
DARK
DEAD
DEAR
DELICATE
DIFFERENT
DIRTY
DRY
FALSE
FEEBLE
FEMALE
FOOLISH
FUTURE
GREEN
ILL
LAST
LATE
LEFT
LOOSE
LOUD
LOW
MIXED
NARROW
OLD
OPPOSITE
PUBLIC
ROUGH
SAD
SAFE
SECRET
SHORT
SHUT
SIMPLE
SLOW
SMALL
SOFT
SOLID
SPECIAL
STRANGE
THIN
WHITE
WRONG

SUMMARY OF RULES

PLURALS IN 'S.'

DERIVATIVES IN 'ER,' 'ING,' 'ED' FROM 300 NOUNS

ADVERBS IN 'LY' FROM QUALIFIERS.

DEGREE WITH 'MORE' AND 'MOST.'

QUESTIONS BY INVERSION AND 'DO.'

OPERATORS AND PRONOUNS CONJUGATE IN FULL

MEASUREMENT NUMERALS, CURRENCY CALENDAR, AND INTERNATIONAL TERMS IN ENGLISH FORM

THE
ORTHOLOGICAL
INSTITUTE
10
KING'S PARADE
CAMBRIDGE
ENGLAND.

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it is frequently possible to keep thought and feeling separate.

The most important group of 'shorthand' words in European languages is made up of what are named 'verbs'—words like 'accelerate' and 'ascertain'; 'liberty' and 'blindness' are examples of fictions; 'credulous' and 'courteous' say something about our feelings in addition to their straightforward sense.

At the back of such forms of language there is something simpler for which we may or may not have the right words. In English it is generally possible to get to the lower level without much trouble. To 'accelerate' is to go more quickly, when we have 'liberty' we are free, and a 'credulous' person is one who (in our opinion) is over-ready with belief; and this lower level is one stage nearer that solid base in pointing and acting from which the structures of language go up into the clouds.

There is no need to go further down till we come to science, and for the purposes of an international language it is not wise to go higher than this commonsense level—which is where the 850 Basic words have their place.

The first step to a simpler word-list, then, is to take out all the more complex sorts of 'verbs,' in which, in addition to the *operation* of one body on another, the *direction* of the act is more or less clearly named. Sometimes the thing talked about, in addition to the operation, is covered by one word, as when we 'rise,' 'shave,' 'feed,' and 'grumble'—where bodies and beds, hair and faces, food and mouths, feelings and the weather may be part of the word-picture; but these 'shorthand' forms are chiefly names of acts and directions only—as when we 'enter' (go into) a room, 'break' (go against) the law, 'contract' (go down with) a disease, 'precede' (go in front of), and so on. In this way we see that it is possible to have a working language in which about 4,000 common 'verbs' have been dropped out. At the same time a first attack on the other groups gets the list down by another 1,500; so that, in place of at least 7,500 at the start, we are now only troubled by about 2,000.

These numbers are not far wrong, but in fact not more than 1,500 words are needed for the list from which the expert will make his selection and to which all the most serious thought has to be given.

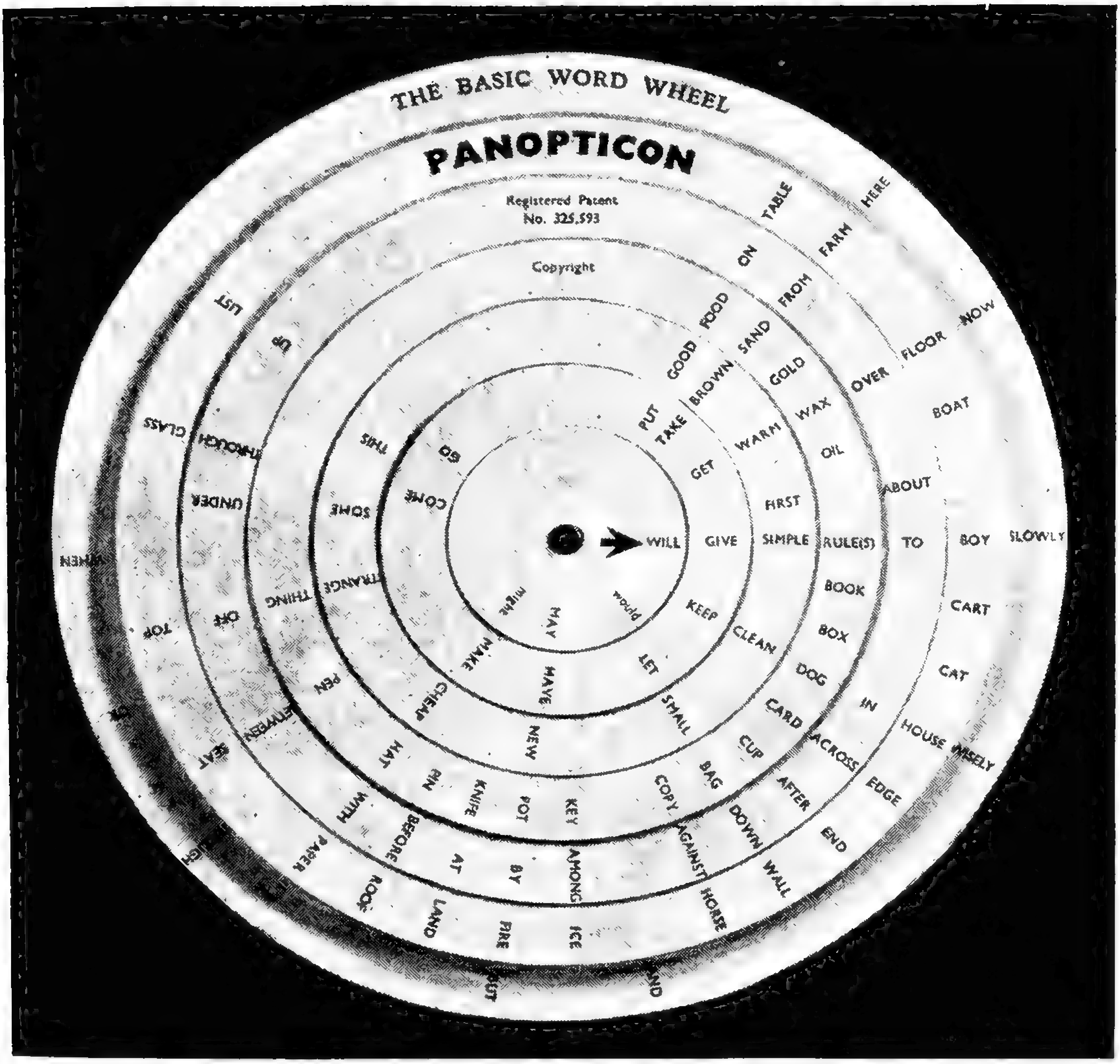
We have to get well under the 1,000 level if the outcome is to be of use for international purposes or as an instrument in education, and the first stage in the development of Basic was the invention of an apparatus with the help of which it might be possible to get a clearer idea of the behaviour of words and a more certain test of their value.

By putting the word to be tested in the middle of a circle with lines going out from it like the arms or rays of a starfish, so that on every line we get a relation or connection with some other possible word, questions may be framed in the form—

> "What word takes the place of the word in the middle in this connection?"

These other words will then be placed at the end of the lines, all round the circle. For example, if the key-word *dog* is in the middle: What is another name for a dog in connection with Time? Answer: *Puppy*. Clearly the word *puppy* will not be needed if we have *dog* and the connection with Time is covered by *young*. The same will be true of *bitch*, in relation to (sex) Behaviour, if we have *female* in our Basic list. And when our range of questions is complete, we have a complete picture of the word in relation to all the other words in a language which have a connection with it.

If, for everyday needs, the word in the middle, used with the words on the joining line, will take the place of the


THE BASIC WORD WHEEL
PANOPTICON
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FIRE
LAND
ROOF
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SEAT
TOP
GLASS
LIST
HERE
NOW
SLOWLY
WISELY
AND
BUT
WHEN

THE BASIC WORD WHEEL
An apparatus for teaching word order.

new word at the end of the line, that word may go. It is not necessary in this connection. So if we have *young* and *dog*, *puppy* will not be kept in the Basic list. The question "What is a puppy?" is answered fully and readily by 'a young dog' on the line marking the Time-relation.

In making a map for all sorts of words there are thirty lines for thirty sorts of possible questions; though for a word like *dog*, some questions will not be answered. Dogs do not come into all the relations talked about in connection with men, mountains, machines, or music; so there is, for example, no special word (such as *litigant*, *plaintiff*, *client*) for a dog in relation to Law.

This, then, is the apparatus used in 'Panoptic Definition'; and when the answers are all put in on any one map, with special uses underlined, or coloured, we get a picture with an important and interesting story for the Basic expert; and with its help he is in a much better position to make up his mind about the value of words for which an argument might be put forward. With his working selection of key words, he will be ready to go through the *Pocket Oxford* to make certain that every one of its 25,000 commonest words has a place somewhere on one of the maps.

FORMS OF 'PRONOUNS'

NUMBER	SEX	FORM FOR DOER OF ACT	FORM FOR THING TO WHICH ACT IS DONE	FORM FOR OWNER
One	M. F. N.	THIS	THIS	
More than one		THESE	THESE	
One	M. F. N.	THAT	THAT	
More than one		THOSE	THOSE	
One More than one	M. F.	WHO	WHOM	WHOSE
	N.	WHICH	WHICH	
One More than one	N.	WHAT	WHAT	
One More than one	M. F.	I WE	ME US	MY OUR
One	M.	HE	HIM	HIS
	F.	SHE	HER	HER
	N.	IT	IT	ITS
More than one	M. F. N.	THEY	THEM	THEIR
One More than one	M. F.	YOU	YOU	YOUR

M = Male. F = Female. N = No sex.

One, though part of the number system has a use as a 'pronoun'.

For *this is my* (*book*) and so on, we may say *this is mine* (*yours, ours, theirs, his, hers*).

Naturally, those who made decisions about the Basic 850 had before them all the work done in America by Thorndike, Horn, Dewey, and the rest, on the most frequent words. Not that it is of any great interest at this stage, because anyone who has been working for years with such word-maps is in no doubt about which English words are very common, or common enough for the Basic list. What a word will do for us has little relation to the number of times it is used in newspapers and business letters; and to say that one word is more common than another over the 1,500 level, when the statement is based on observations of less than 50,000,000, has very little sense. Such statements are clearly dependent on the size and purpose of the selection, and the amount of detail noted about expansions of sense, which no one has so far taken, or would ever be able to take, into account, in listing even 10,000,000 uses.

In this way in 1928 a selection of between 800 and 900 words was ready for the last stage of testing; and in January, 1929, the 850 words were printed, though no decision had been made about some 50 words which were still under discussion as possibly 'international.' In 1930 *Basic English* was put out in book form with less than 15 per cent. of the list in doubt; and after another year's experience, getting the views of representatives of all countries, 50 international words were fixed, and the Basic list was printed in its present form.

For the purposes of Science, Basic is a system by which special word-lists, most of them international, may be put into operation. There are about 20 words in the 850 at a level high enough to make the connection; and in addition there are 100 words for general science and 50 for any special branch. These lists are only needed by the expert who is writing or talking about some one part of science, and are not for the general reader; but in the same way as Basic puts such groups of words into operation it takes the number system and weights and measures, which are different in different countries, as an addition for everyday purposes. The numbers themselves are international for writing, and the learning of their English names takes less than half an hour.

Of the 850 Basic words, it will be seen that 600 are names of things, and 150 are names of qualities. That makes 750, and the last 100 are the words which put the others into operation and make them do their work in statements. After the names of acts and directions which, as we have seen, are pointers, come the other Basic words which make the language complete. All of these (62) are clearly taking the place of other words which would say the same thing in a more roundabout way, or are of use in oiling the wheels of our talk so that it may not seem strange to persons who are used to normal English.

The chief form-changes in Basic are those which make the behaviour of the 'verbs' and 'pronouns' the same as in normal English; together with 'plurals,' *ly* for 'adverbs,' the degrees of comparison, and the *-er*, -ing, *-ed* endings to 300 of the names of things. In this way the learner is not troubled by a great number of forms and endings which are not regular, and the outcome is a simple, natural English in which there is room for addition but no need for change at a later stage.

Every word is first given in its root sense, and any other senses which may be used in Basic writing are made clear in relation to this root sense, which, whenever possible, is based on pointing or on a picture. For teaching purposes 200 of the names of things are listed as 'pictured' in the sense that there will never be any doubt about what is so pictured, but most of the others, even where the sense is much more complex, may equally well be pictured.

The same process of going forward from what is clear and simple to what is more complex or less regular takes the learner from root uses to special uses or 'idioms.' There are 250 such special uses numbered and listed with great care in *The ABC of Basic English*, and when he is clear about all the normal senses and uses of the 850 words, these are given to the learner to make the system complete. In reading, he may come across some of the 250 other special uses which it would be hard for an Englishman to put out of his mind; but these are unnecessary tricks, to be noted when they come in but not troubled about for everyday use.

FORMS OF 'OPERATORS'

	PRESENT		PAST	ING-FORM	SPECIAL PAST FORM
	ONE	MORE THAN ONE			
1,2	COME	COME	CAME	COMING	COME
1,2	GET	GET	GOT	GETTING	GOT
1,2	GIVE	GIVE	GAVE	GIVING	GIVEN
1,2	GO	GO	WENT	GOING	GONE
1,2	KEEP	KEEP	KEPT	KEEPING	KEPT
1,2	LET	LET	LET	LETTING	LET
1,2	MAKE	MAKE	MADE	MAKING	MADE
1,2	PUT	PUT	PUT	PUTTING	PUT
1,2	SEEM	SEEM	SEEMED	SEEMING	SEEMED
1,2	TAKE	TAKE	TOOK	TAKING	TAKEN
1 2 3	AM* ARE IS	ARE	WERE I } was he }	BEING	BEEN
1,2	DO*	DO	DID	DOING	DONE
1,2	HAVE*	HAVE	HAD	HAVING	HAD
1,2	SAY	SAY	SAID	SAYING	SAID
1,2	SEE	SEE	SAW	SEEING	SEEN
1,2	SEND	SEND	SENT	SENDING	SENT

* Has a use as a helping word.

The form with *he, she, it* is made by the addition of 's'. *Go* and *do* take *es*; *have* becomes *has*.

In addition to pictures, there are a number of ways of profiting by the structure of Basic in teaching and learning how the words do their work. Among the 150 names of qualities, for example, are fifty which are best taken together with their opposites (*good-bad*, *right-left*, and so on); at the same time we have *front-back*, *profit-loss*, and a great number of others among the names of things; and the chief operations go two and two together—*come-go*, *put-take*, *give-get*, *keep-let*, *be-seem*, like the directions *before-after*, *over-under*, and so on.

All these helps for the organisation of the material give an idea of the existence of scales and ranges among the thoughts, things, and feelings which are talked about. But the chief reason why it is possible to do so much with the limited word-list is because Basic has been able so completely to do without 'verbs.' That English had two equally good ways of saying most things had long been common knowledge, because Latin and French roots are mixed with those from an earlier system; but it was a surprise to make the discovery that so much which has been valued by men of letters, and supported by teachers as necessary, was, in fact, a sort of shorthand growth on top of a very much more straightforward growth. For hundreds of years these two tendencies have been in existence side by side, and Basic has taken from the more complex forms what is needed to give the effect of natural English. The same degree of organisation would not be possible in any other language, and in some ways the structure of Basic is not far from that which science itself has so long been looking for as an instrument of thought.

BASIC AS AN INSTRUMENT OF THOUGHT

For the last thirty or forty years, teachers in English and American schools have been putting up a great fight against the old forms of 'Grammar'—against the learning of rules based on the structure of dead languages. By protesting against a book-knowledge with little or no relation to the needs and interests of present-day society, they have certainly taken a step in the right direction.

There was, however, an idea at the back of the old rules; the idea that because our thought is based on language, and because it is important for our thought to be clear, a great respect for form might be a help in the development of our minds. A good language is a machine for thought, and the delicate adjustment of words to changes of thought and shades of feeling is certainly dependent in some measure on attention to the parts and structure of the machine. But, by degrees, the machine became the manager of the man, and the cry went up for the right to be free from the dead weight of machine-made rules.

So far so good; and more power to the supporters of brighter school-books talking the language of the market-place. But there is a great danger of turning out a mass of automatic talking-machines in a desire to get the 'right' reactions to the sort of questions now common in school tests. The selection and learning by heart of words and word-complexes, for no other reason than that they are the most frequent, is a new form of the old idea of basing language-teaching on the structure of the machine. If the learner is made conscious of his instrument, not only will his power of thought be increased, but much memory-work will become unnecessary.

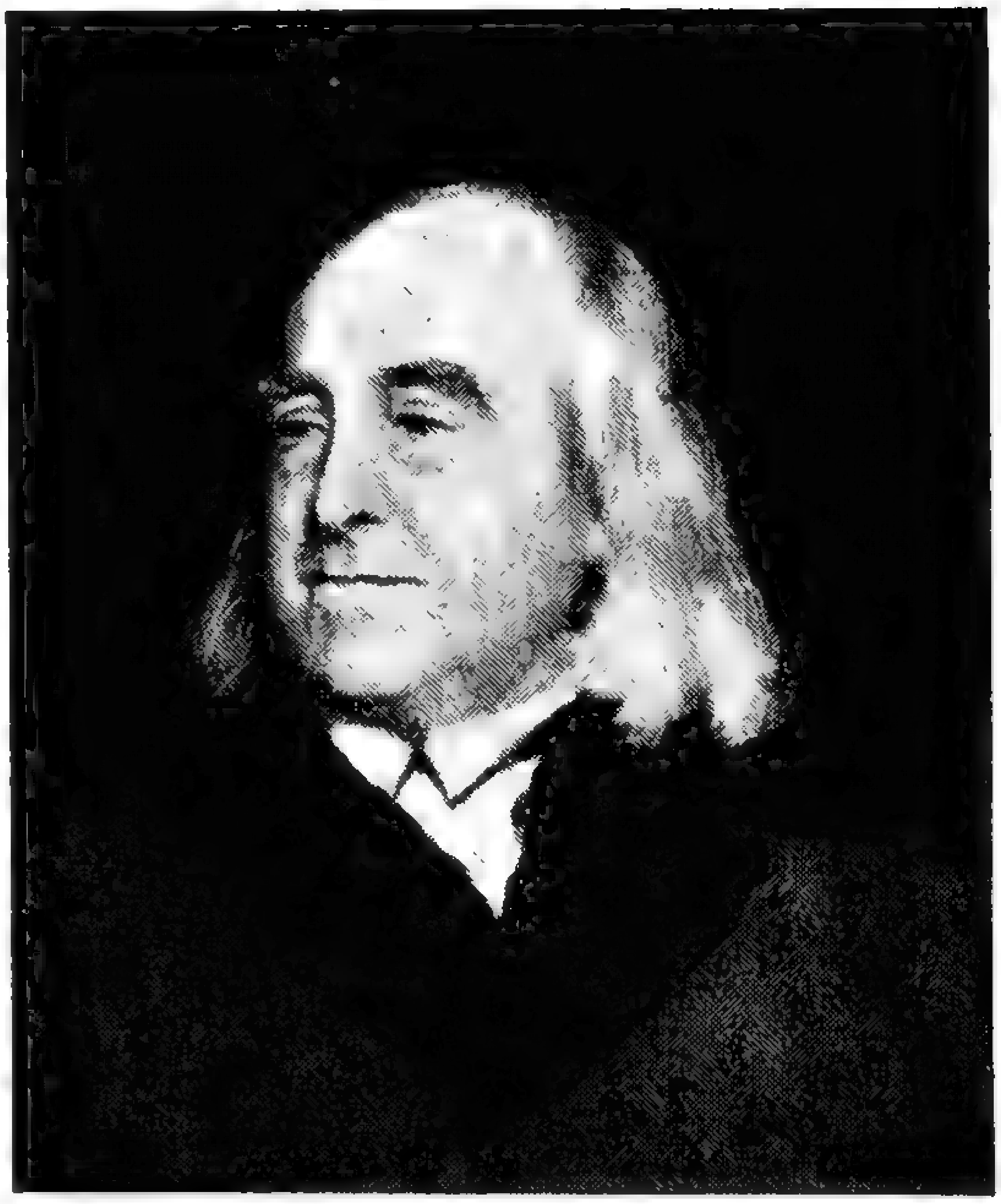
Education, for Basic, is the expansion of experience by experts. Even in the earliest stages of reading an important part may be played by the Basic framework. The natural development of the material is from simple pointing, at the level of a sign-language, to the more complex needs of normal talk; and for this purpose stories about the doings of some improbable person from the Never-Never Land are clearly out of place. In addition, the use of Basic is an insurance that the words most necessary to the structure will be worked in frequently enough for the learner to get them completely under control. Most simple word-lists for early reading and writing are not truly limited, but are increased, without system, at the pleasure of whoever is responsible for the teaching material.

For those to whom it is only a first step, the expansion of Basic into normal English may be viewed as a natural growth; so that the learner goes from level to level as he would up this or that branch of a tree—and not from words to more words for no better reason than that some of the later words are less frequently used by writers of school-books.

'Expansions' are made clear from root uses, and 'idioms' from the more regular and straightforward forms of the language. In the same way the senses of new words outside the Basic range will be put before the learner with the help of the 850, so that even the most complex ideas of science may come before the mind as parts of a shorthand system and not as fictions to be given substance in some structure of air.

The small word-list of Basic has a special value at all stages of word-learning. The list is representative of every sort of word, and gives us all the material necessary for a more detailed knowledge of the behaviour of languages of unlimited range. It is a sort of instrument for testing the use of words in newspapers and the effects desired in verse. When we put a language such as Spanish or Russian into English there is a danger of going only from words to words, with the least possible adjustment. In Basic it is necessary to keep in mind all the time what is being said, so that we are never exchanging one fixed form for another at the same level.

This process is frequently a great help to those whose word-reactions are slow, and who may have a clear idea of the simple sense without the power of quickly pushing the right buttons in the delicate language-machine. And at the same time Basic will make teachers less surprised that those who seem when young to have the best minds so frequently do not come up to their hopes under conditions where words have to take second place.



JEREMY BENTHAM (1747-1832)

Was chiefly responsible, through his friend Lord William Bentinck and, later, Macaulay, for the system of law which is in force in India to-day. He gave much thought to language, and to the trouble caused by the fictions which are rooted in language. His views on the 'verb' and other important questions are in harmony with those here put forward in Basic English.

To put the argument shortly, Basic at last gives us a chance of getting free from the strange power which words have had over us from the earliest times; a chance of getting clear about the processes by which our ideas become fixed forms of behaviour before we ourselves are conscious of what history and society are making us say.

The words which give us this chance may themselves become a help to thought, and through Basic even the very young may be trained to a sense of true values; in fact, those with no education are frequently quicker in their reactions than persons who have been through the school-machine. In England and America that machine is badly in need of attention to-day, and through Basic the teacher may give, and be given, a truer view of the relation between thought and feelings on the one hand and words and things on the other. It is wise to let experience be the only judge of the value of such suggestions; but if the attempt is not made, there will be no experience on which decisions may be based. In most countries the decision is being taken for international reasons; and everywhere science and common sense are working together for the development of an island language from which journeys may be taken with profit into that mist of words of whose dangers education is at last becoming conscious.

THE LEARNING OF BASIC

To become expert in some forms of knowledge and behaviour no teaching is needed; in others a teacher may be a help for the early stages; in others, again, the learner is dependent on the teacher till his education is almost complete.

Language-learning comes under all three heads; but because the business of living and making a living takes up so much time in later years, it is very frequently limited to the schools—where the sort of knowledge and behaviour which seems most necessary to the organisation of society, such as the reading and writing of one or more languages, is forced on the young. In schools we are up against special conditions, among which the mind and the training of the teacher are not less important than the stage of development of the learner, the size of the group in which he is a unit, and the tests by which knowledge is judged. The tendency is for schools to go at whatever rate may be necessary to let the slowest keep up with the rest; but where the learner is in control, and is clear about his purpose from the start, the process may be much quicker.

Learners of Basic, old and young, will have no need for schools and teachers of any sort if they have the necessary books. This is true even of those languages in which there is still no special guide to Basic.

At the end of 1936 there were such guides, and one or more of the Basic books, in Chinese, Japanese, Russian, Czech, Polish, Danish, Swedish, Latvian, and a number of other languages. In *The Basic Words* are the French and German words for all the senses of the 850, and the *ABC* and *Basic Step by Step* are now being printed in French, German, and Spanish.[1]

It is a good idea to get the senses of the 850 words for reading purposes before going on to talking or writing. With this general knowledge of the system, the private learner will be able to give special attention later to those parts of it which are of most interest to him—for example, business, news, science, or a journey to England or America. It is a waste of time for those who are chiefly interested in writing business letters, or in reading and writing science, to give the same amount of thought to the sounds as if they were starting on a journey, where talking would be a pleasure.

For reading Basic, it is possible to take 30 words an hour after the first two or three steps. Some learners go much quicker than this (between 50 and 100), even without the use of the story form as a help to the sense. In *Basic Step by Step* and *The Basic Way to English*, the words in the earlier steps come in over and over again, where the sense of new words is being made clear, and in reading (though not in writing) the form-changes almost take care of themselves.[1] After working, then, for between 24[2] and 30 hours or, say, four hours a day over a week, the back of the system will have been broken.

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[1] Basic being only a selection from normal English, the learner who has no other guide will be able to put the words into his natural language with the help of any word-book. He will then have no trouble in reading *Basic Step by Step*, where they are grouped for learning purposes in the simplest possible way.

Anyone who is learning a strange language seriously is ready to give it two hours a day for a month, and of the 60 hours 30 will be free for a serious start in writing and talking. Experience makes it quite certain that this is no theory, but a statement supported by solid fact. So even those who are working all day for a living, and have to go to bed before eleven to be up by seven, may get control of this international language of the future, without a teacher, by taking out their books from 8.30 to 10.30 p.m. every night for one month.

For talking, it is best to get by heart a number of statements, and a story or two, as early as possible, and to say them quickly enough to keep in the right rhythm those 12 words which are only weighted for some special reason.[3]

The directions generally given for getting a natural English rhythm are so complex that it might take years to get the secret; and much time may be wasted in the attempt. Here again, however, Basic has something new to say, though this is not the place to say it in detail. It will be enough to give those who are interested some idea of the lines on which an answer to the question "What is English rhythm?" may be framed—and of the reasons which make Basic the best guide to the more complex developments of the English language in its complete form.

In an English of 10,000 words—or even 2,000—rules for what little is regular are not much help; and when the teaching of English has no special relation to its structure, or to the sense and purpose of every unit in that structure, the learning of unnecessary tricks gives the memory more than enough to do even without the addition of the current theories of rhythm. In Basic, the number of words is so small, and their behaviour so straightforward, that rules are possible which would have little value, as such, for any other selection from the English language.

WEIGHTING THE WORDS

To get a natural effect, force or weight has to be put on the right words for the sense, and on the right division of the word for the sound. Every English word with more than one sound-division (*let-ter*, *di-vi-sion*) is weighted on one or other of these—by force of breath or muscle. So first we have to give a rule for this.

Only 337 of the 850 have more than one division, and the Rule is: *The weight is on the part before the last.*

No less than 254 of the 337 are covered by this rule; and here are examples from every group (of two, three, and four divisions):

réason, *símple; exámple*, *impórtant;*
educátion, *automátic.*

All but 22 of the rest come under three simple heads; and the 22 which might give trouble take less than half a minute on a record.

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[1] It is wise, when reading for the sense without learning the form-changes for writing, to have page 9 of this book open in front of you, so that they may be noted when you come across them.

[2] That is why it has been said that in theory (for example, on the condition that his head would be cut off if he was unable to get the sense of any straightforward Basic statement after 24 hours' hard work) any European language expert might be reading Basic after a 'day.'

[3] *A*, *the*, *and*, *of*, *for*, *from*, *to*, *than*, *is*, *some*, *have*, *that*.

The first business of the learner is clearly to get the sounds of the words right. If the weight is not on the right part, the effect may be quite as unnatural as an error in the sound itself. But in addition to this there are two rules for weighting words when they are put together in statements. It is not enough to say the words one after another like a word-list, because (*a*) any word may be given *special* force to make the sense clearer, and (*b*) some very frequent little words are generally given much less force than is normal. So the rules for weighting words in statements, to get nearer to the English way of talking, are:

I. Put force on at least one word in every 10—the word which the sense makes most important.

II. Let the 12 words which are only weighted for some special reason be joined in sound to the word which comes after them.

For example:

> "I will give a good rule to the *boy* slowly." That is to say, I will give it to the *boy* and not to (as against) the girl.

Almost every statement of 10 words may be said in at least 10 different ways; and the effect of the addition of force is chiefly to make the weighted word louder. Naturally, more than one word in a statement may be marked out in this way, but one will be enough to give quite an 'English rhythm' to any statement. Certain ups and downs of the voice will probably be part of the effect, but we may let these changes take care of themselves as long as they are not the outcome of a sort of song-rhythm based on the special behaviour of some other language. Such song-rhythms have to be watched and taken out if they are seen to be very strong; but there are no rules for English 'song' which are important enough to be forced on the learner's attention—at any rate at the early stages.

Learners who have no English or American friends will get the natural rate from the short-wave Radio; and when Basic is regularly used for news by short-wave stations in forward-looking countries, and for international talking pictures, there will be a new chance of learning the language of the future without a teacher.

INTERNATIONAL WORDS

The selection of international words which have so far been listed for use with the Basic system is at present small, but a further expansion of its range, with the authority of an International Radio Committee, may be looked for in the near future. The 50 about which experts have come to a decision are printed in *The Basic Words*. They are:

alcohol, *aluminium*, *automobile*, *bank*, *bar*, *beef*, *beer*, *calendar*, *chemist*, *cheque*, *chocolate*, *chorus*, *cigarette*, *club*, *coffee*, *colony*, *dance*, *engineer*, *gas*, *hotel*, *influenza*, *lava*, *madam*, *nickel*, *opera*, *orchestra*, *paraffin*, *park*, *passport*, *patent*, *phonograph*, *piano*, *police*, *post*, *programme*, *propaganda*, *radio*, *restaurant*, *sir*, *sport*, *taxi*, *tea*, *telegram*, *telephone*, *terrace*, *theatre*, *tobacco*, *university*, *whisky*, *zinc;* together with 12 names of sciences: *Algebra*, *Arithmetic*, *Biology*, *Chemistry*, *Geography*, *Geology*, *Geometry*, *Mathematics*, *Physics*, *Physiology*, *Psychology*, *Zoology*.

With these, 12 words are given which come into special names used internationally, *College*, *Dominion*, *Embassy*, *Empire*, *Imperial*, *King*, *Museum*, *President*, *Prince*, *Princess*, *Queen*, *Royal*, though they are not necessarily international in other connections.

Though some of these will come to

the attention of the reader when he makes a start on the Basic books, there is no reason for making them a part of the learning system in the earlier stages. They have no place, for example, in *The Basic Way*, Books I–IV. Even less will his memory be troubled by the further 50 which may be used with care in different sorts of material for testing reactions. But the full list may be of use to those who are interested in some special field where it is needed:

ammonia, asbestos, autobus, ballet, café, catarrh, champagne, chauffeur, circus, citron, cocktail, cognac, dynamite, encyclopaedia, glycerine, hyena, hygiene, hysteria, inferno, jazz, liqueur, macaroni, malaria, mania, nicotine, olive, omelette, opium, paradise, penguin, platinum, potash, pyjamas, pyramid, quinine, radium, referendum, rheumatism, rum, salad, sardine, tapioca, toast, torpedo, vanilla, violin, visa, vodka, volt, zebra.

For writing, make a start by putting down the events of the day in a book, noting at the same time any uses which are markedly different from those in your natural language. Turning pages of your language into Basic is not so good for a start, because you will be giving attention to *words*, which may have no parallel form in Basic, and not to the things, thoughts, and feelings about which you are writing. These things, thoughts, and feelings *are* covered in Basic, and if your mind is on *them* you will be certain of what you are saying and will see better how to say it simply and clearly.

The tendency to let our thoughts be controlled by words is very deeply rooted, and a month with Basic is far the best way of training the mind to put up a fight against it. When we have to do without a word, we frequently become conscious for the first time of what we were saying with it. And sometimes we see that we were saying nothing—or nothing for which a special word was needed. So here is the great value of Basic for those who come to it with a knowledge of normal English.

It might seem at first as if they were being requested to put 10,000 or 20,000 words out of their minds for no better reason than that part of their language had become an international instrument. That, it is true, would be a good reason for making use of a smaller number of words when talking internationally, in the hope that most of them would be Basic; and on this view much may be done for the more general exchange of ideas. The addition of words to a telegram does not necessarily make it clearer, and in the same way the Basic part of what is said with the help of words outside the 850 might be clear enough for the exchange desired. Why, then, take the trouble to get the Basic right, or nearer to the rules? The answer is that, as we have seen in Part IV, the training is of great value in itself, and is very little trouble if started in the right way. There is no question for the Englishman or American of learning the list by heart. He will be comforted to see that most of the words on which his normal talk is based are there. Let these be marked; and at the same time it will be seen that all the rest are very common—even those in the last 50 which make the connection with science and are not needed by anyone under 14. He will quickly become conscious that the 100 words which are representative of 'prepositions,' 'pronouns,' 'conjunctions,' 'adverbs,' and so on, give him all the framework which is necessary.

But there are certain very common words which are not in the Basic list, and he will make a note of these and of the reasons why they are not there. Some, he will see, are covered by the names of acts and directions, which he will take through their tricks (every operation in turn with every direction) till he has listed one or two hundred of the 'verbs' whose place is taken by them. To get a clear picture of the system at this stage he will be wise to go all through the *ABC* with care, taking at least two or three hours on the details and answering for himself the harder test questions at the end of every part.

A further step is to put ten lines from a newspaper roughly into Basic, noting which words were in Basic at the start, and underlining any word which will not go straight across into the simpler form of writing. By then turning to these underlined words in *The Basic Dictionary* for suggestions, he will be able to make the necessary changes. After that, things will go more quickly, and one by one his doubts and questions will be answered. The system is working, but it is a good idea to see it working smoothly in some book which has the full English on one page and the Basic opposite line by line.

A good example of this is *International Talks*, by Mr. Wickham Steed. Mr. Steed was for a long time in control of *The Times*, and his English is clear and straightforward. Reading the Basic first is not much help, but take Mr. Steed line by line with the opposite page covered over, turning to it only when a decision has to be made or there is a doubt as to how the Basic might go. Three or four pages will be enough to give a feeling of the Basic way of saying things.

At this point we may say to the learner: You now have a working knowledge of the structure and the units of the system —enough to make a test of where you are still going wrong. So now take anything you are reading, 1,000 words from the morning paper, for example, and put a line under every word which seems to you to be Basic. Then go through them with the Basic list, writing down every word about which you were wrong. Do the same the day after with the words which are not Basic, again making a detailed comparison with the list. If you make any error twice at this stage, put the word in a special list. This list—possibly of not more than ten or twelve—is a guide to your special tendencies (others would make different errors); and after a little more work with these words they will give you no further trouble. You will be stopping from time to time over a new word, but after a week you will be writing freely, and only looking at the printed list itself when you get in a hole.

When you go down the street, or in trains, you will have a chance of putting advertisements and other signs into Basic; and experience in talking may be got from an attempt to keep up with the Radio news as if you had a Basic friend from China or the Hebrides in the room, and you were giving him an account in clearer language of what had been said. And have a look at *Brighter Basic*, pages 28–44, to see if any of the words which do not come readily to your mind are fixed in the sayings made up of words starting with the same letter, as a help to the memory. Take note of the way the *-er*, *-ing*, and *-ed* endings are used, that is to say, as 'nouns' and 'adjectives,' so that we may say "The book is printed," as we say "The book is small" or "The boy is tired"; but not "I printed the book," which would come under the quite different rules of 'verb' behaviour as such. The reasons for this and for not using the word *print* itself as a 'verb' ("I print books") are given in *Basic English* (pages 53-4), and further details are in the *ABC* (pages 82-9). Take note of the possible use of the *un-* before the 50 names of qualities which take it,[1] and of the higher and lower limits for the special uses which have to be made clear to those whose natural language is not English.

The uses of more than 95% of the words are those which common sense would give them on first seeing them in the list. The only question is how far to go with possible expansions if you are to be clear to a Basic learner, and the rules on this point are based on the test of long experience. Every expansion in Basic has some connection with the root sense, but about 50 words have second senses in normal English needing special attention. Half of these *are* kept in Basic to make the system complete, though for some of them different words would be necessary in most languages; the other half are not used because they give so much trouble to learners and the second sense is covered by other Basic words. A *stick*, for example, being a bit of wood, clearly has no connection with getting stamps fixed on letter-covers; *lead*, as a substance, does not give us the 'leader' of a group, and 'backing' horses is clearly one step farther from the *back* of anything than is necessary in a language which naturally "puts money on" these animals. On the other hand, you would be safe in using *arms* as 'weapons,' a *blow* for a 'set-back,' *carriage* for 'transport charges,' *change* for 'money change,' *common* for 'vulgar,' *company* for 'companionship,' *crying* for 'weeping,' *dear* for 'beloved,' *ice* for 'ice-cream,' *taste* for 'good taste,' and *waiter* for the 'garçon' who is waiting on you in a restaurant.

Here, however, are 20 words which writers with a knowledge of English frequently take in wrong senses. *As* is not used for 'because' and 'while,' *even* for 'level,' *that* for 'who' and 'which,' or *will* for anything but future time. Among the names of things, a *ball* is not a dance, a *bit* somewhat, or a *board* a committee; a *box* has no connection with a fight, or a *fly* with airplanes; *hard* does not give us 'hardly,' *light* is not to be used of weight, or *measure* of laws, or *net* of prices; a *ring* has nothing to do with a bell, or a *scale* with a fish, a *start* is not a jump, a *match* is not a competition, *base* is not bad, and a *table* is not a list. Of the names of qualities, *present* is no help in giving.

And here are 20 which do more than they might be given credit for, so that there is a true stretch for any learner whose language makes use of a different word for the second sense, though the connection is clear enough. They are all so common that even the addition of a different word would not make them unnecessary. *Chest* has an expansion to chest for clothing, *fall* to the fall of the year, *fire* to gun-fire, *interest* to interest on money, *join* to joiner (in wood-working), *key* to music key, *meal* to meal from grain, *nail* to finger-nail, *note* to note of music, *plane* to the wing of an airplane, *rest* to the rest (what is over), *right* to the opposite of wrong, *shade* to shades of the dead, *sign* to signing letters, *spring* to the spring months and water springs, *stage* to the theatre stage, and *stamp* to post stamp. And when the endings *-er*, *-ing*, *-ed* are used with *train*, *unit*, and *watch*, the senses of *training*, *uniting*, and *watching* almost put them in a group by themselves.

With these examples, covering 99% of what is not regular, and noting the suggestions in this book, you may go straightforward with the word-list and the short rules given on the bit of notepaper. Thousands have done so, and have sent us their work. If you put a short example of your Basic in the post, to The Orthological Institute, keeping a

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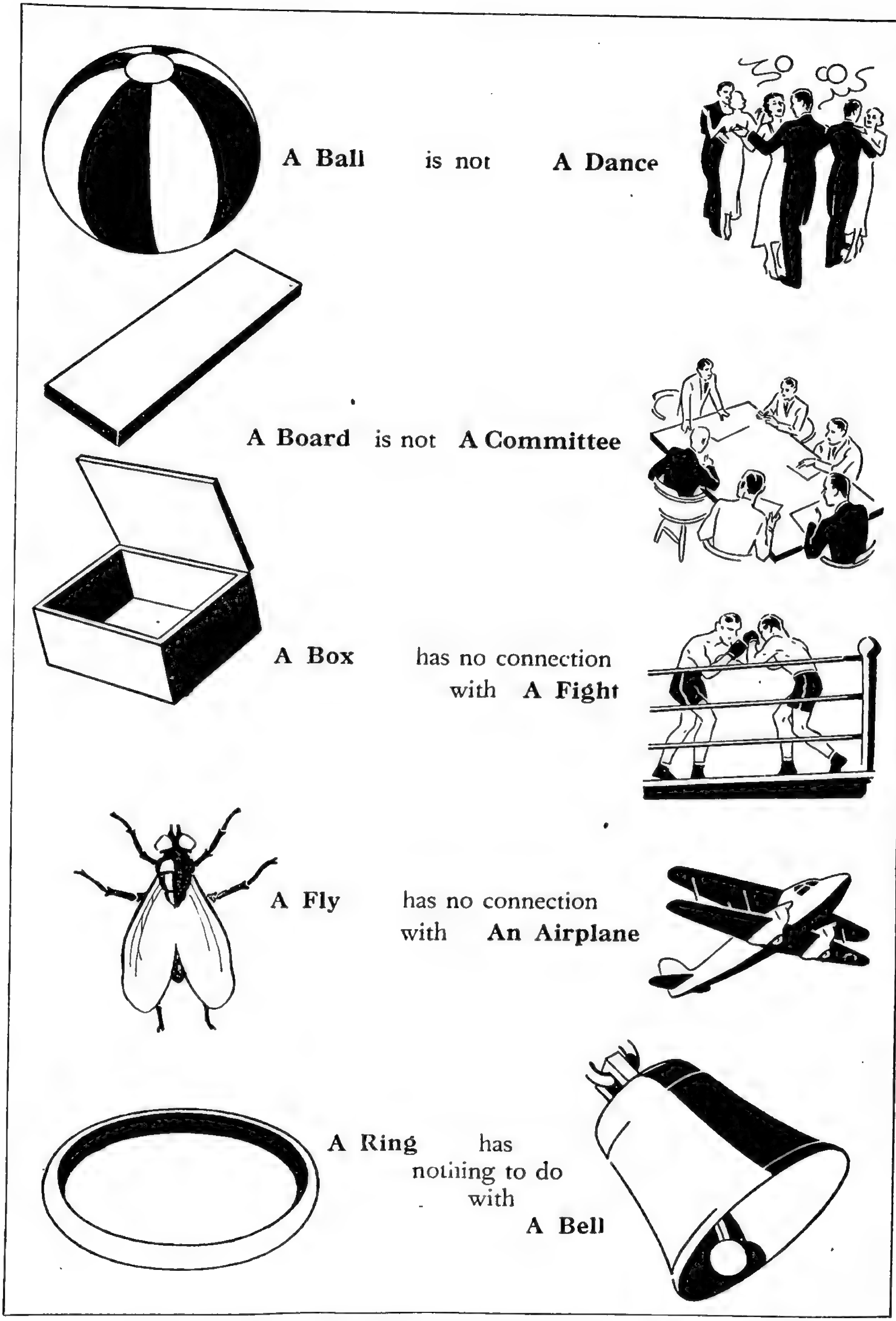
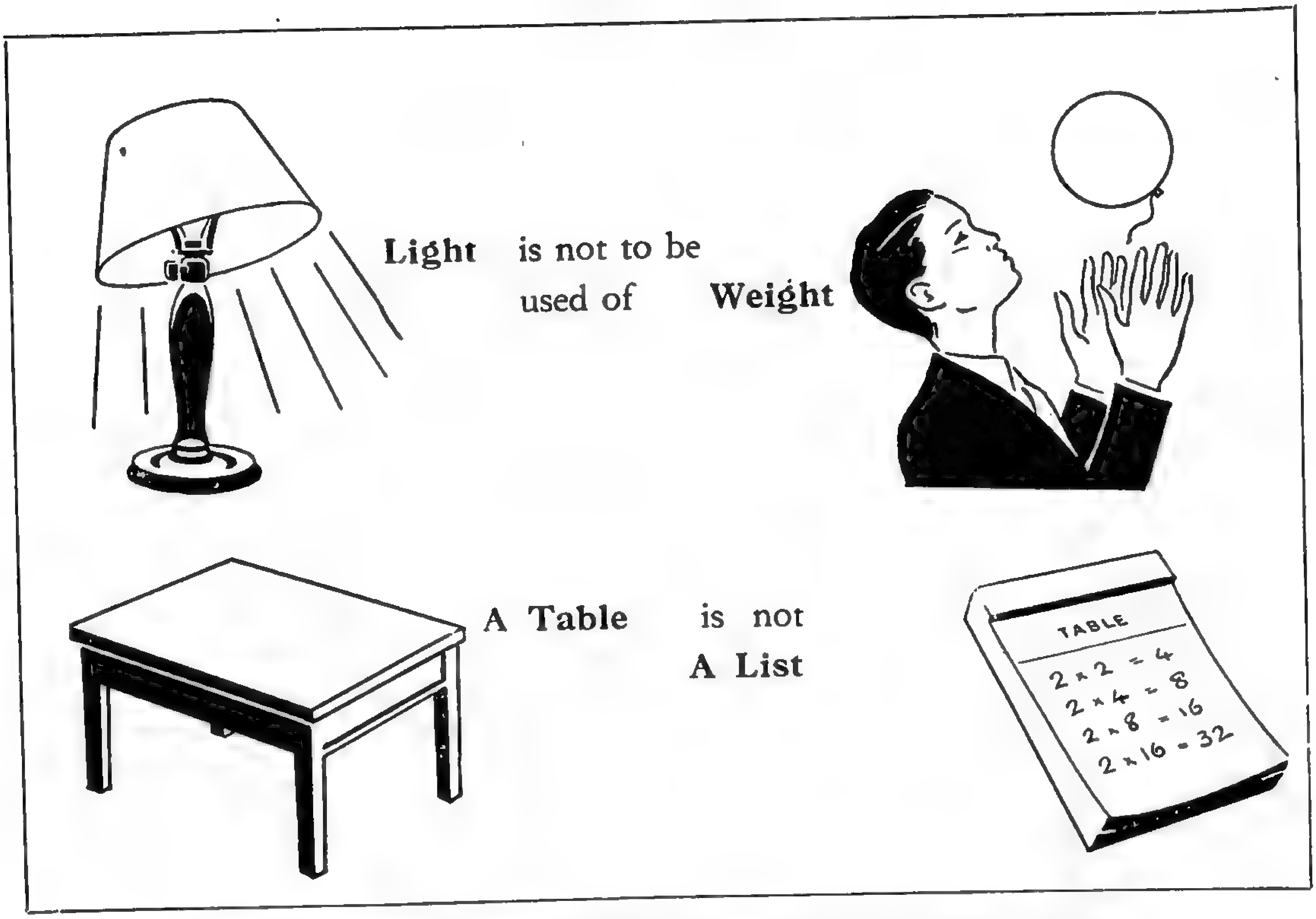
[1] *ABC*, page 16. The learner who is uncertain which names of qualities regularly take *un-* will keep to *not* for forming their opposites, till his Basic is smooth enough to make use of the *un-* with profit.


A Ball is not A Dance
A Board is not A Committee
A Box has no connection with A Fight
A Fly has no connection with An Airplane
A Ring has nothing to do with A Bell

Some of the Words which Writers frequently take in Wrong Senses.


Light is not to be used of Weight
A Table is not A List
TABLE
2 × 2 = 4
2 × 4 = 8
2 × 8 = 16
2 × 16 = 32

Some of the Words which Writers frequently take in Wrong Senses.

copy, we will make suggestions and give you any help in our power.

THE TEACHING OF BASIC

The learning of Basic in schools is only one part, though a very important one, of the process by which a knowledge of its value may become general in all countries. Radio and the talking pictures will do much, but the schools have a better chance because they have more time.

It is not uncommon for five or ten years to be given to a language, and at the end, reading, writing, and talking may all be equally impossible.

This has been true of Latin and French in English and American schools for more than a hundred years. After five years' work the reading of French newspapers is still only possible with a word-book, and such talking as is attempted is certain to be a cause of amusement in Paris. In the same way the English talked by our friends from other countries is not a good advertisement for any but their best schools; but the level of English in schools under English control overseas is even lower.

What is responsible for the present position of language teaching? Chiefly, no doubt, a bad teaching system, in which attention is given to fixed forms of words—'idioms,' 'collocations,' and the like—before the structure and the root senses have been made clear; but in addition, certainly, the dead weight of a mass of unnecessary words, chiefly 'verbs' whose behaviour is not regular. The memory is overtaxed when English is given to the learner as if it was no more regular, and only a little simpler, than French, which is truly a language of complex forms and fixed uses at every turn.

English is the simplest of all languages in form and structure, but if a start is made with a limited word-list in which more than 100 'strong verbs' are given a place, it will never seem so. With this 100 go their 200 strange 'past definites' and 'past participles' — and much more.

Take the word *bear* (*bore*, *borne*), used freely of parcels (carry), news (bring), fruit (produce), babies (give birth to), pain (tolerate), and so on. Even if these are kept separate in the word-list we have still to get away with

> "I cannot bear him."
> "He bears himself nobly."
> "Bear this in mind."
> "He bore down on us."
> "He lost his bearings."

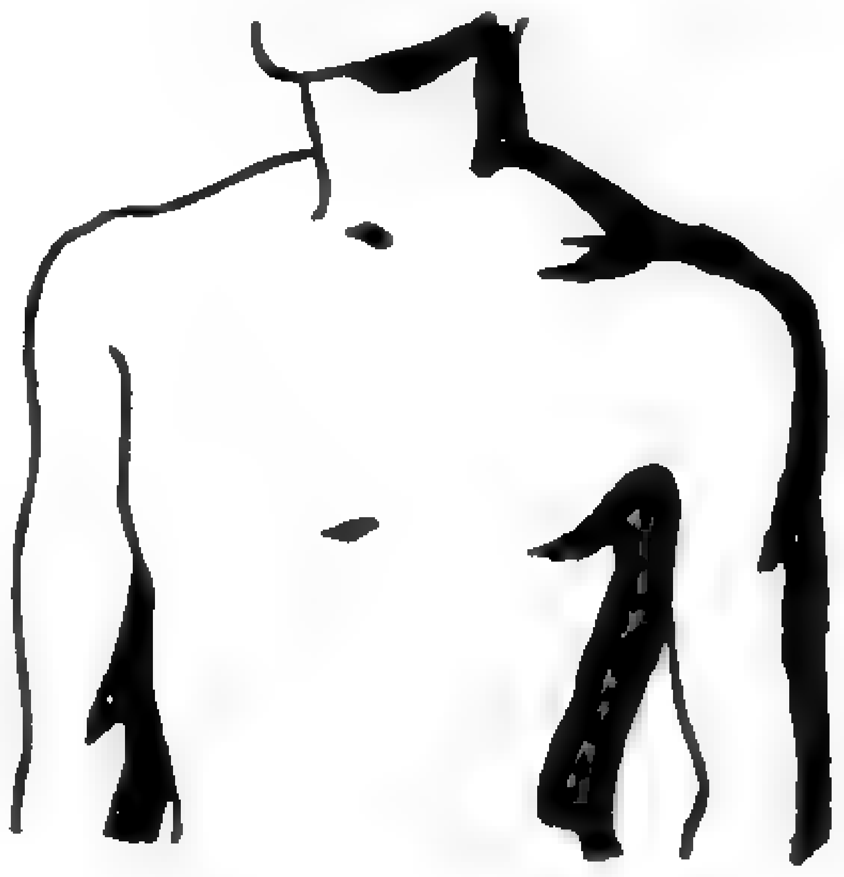
His 'proud bearing' is as different from the 'lost bearings' as the 'bear ring'with fighting animals is from a 'bare ring' with no ornaments, or a 'bare baby' from a baby 'born' but 'unbearable.' Every word of this sort has its train of tricks, and the learner is certain to get it mixed up with other words of the same sound and much the same form.

The makers of 'simple' school-books go happily through the range of senses, frequently without noting any change; and after the first 1,000 comes another 1,000, equally without reason or system. All this is done in the interests of a natural English which will never be natural as talked in China or Japan, India or Africa, even after ten years of school work. Such a process is only a way of humouring bad teachers, on whom the learner is made dependent—and the teacher is dependent on a book which gives no reasons for anything, but is full of tests by which the learner may be marked for memory-work and even more memory-work.

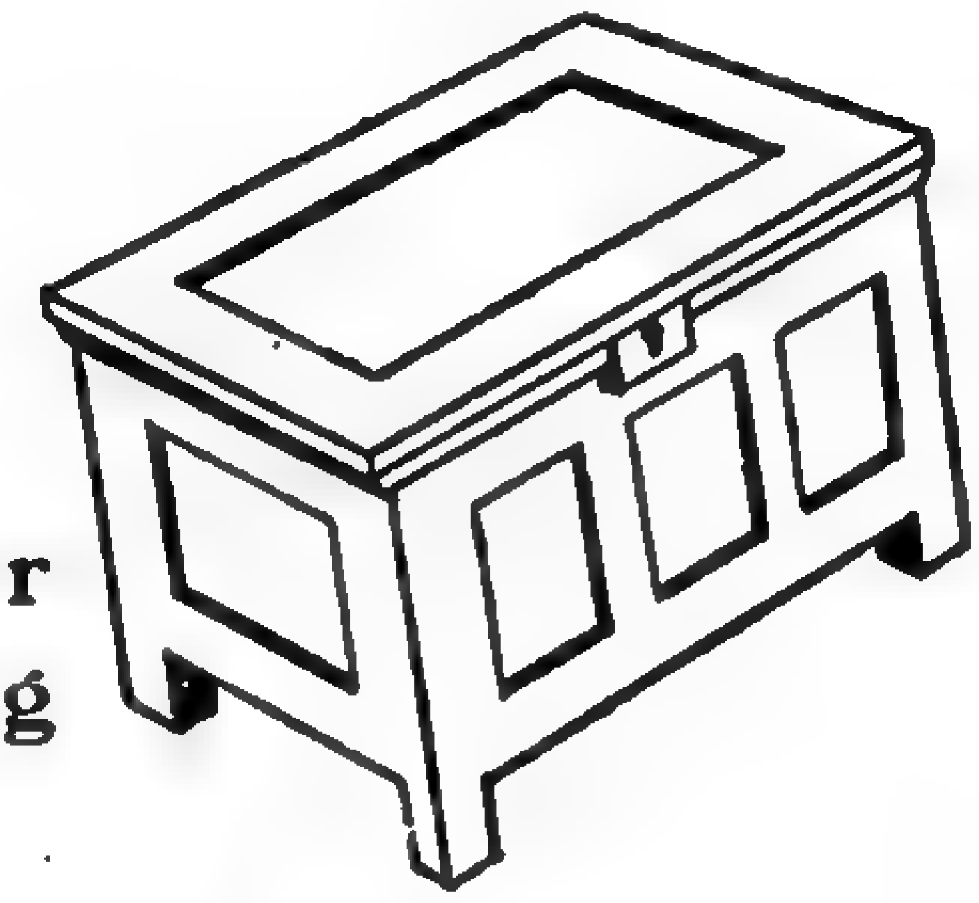
This may be seen by a comparison of Basic with any of the word-lists produced by writers who are now working so hard to get something of the same sort on the market as quickly as possible:—(1) the 800 words of an American teacher (who was offering to become Basic representative in 1932); (2) the 900 words (never listed, or used without hundreds of additions) of another American woman who got all the Basic books in 1931; (3) the 1,000 words, "more or less" (which will only do for school story-books), of an Englishman who came across Basic in Japan in 1929; and (4) the 1,072 of an Englishman who became an 'expert' on Basic in Toronto in 1934, after meeting No. 2. Others are no doubt on the way.

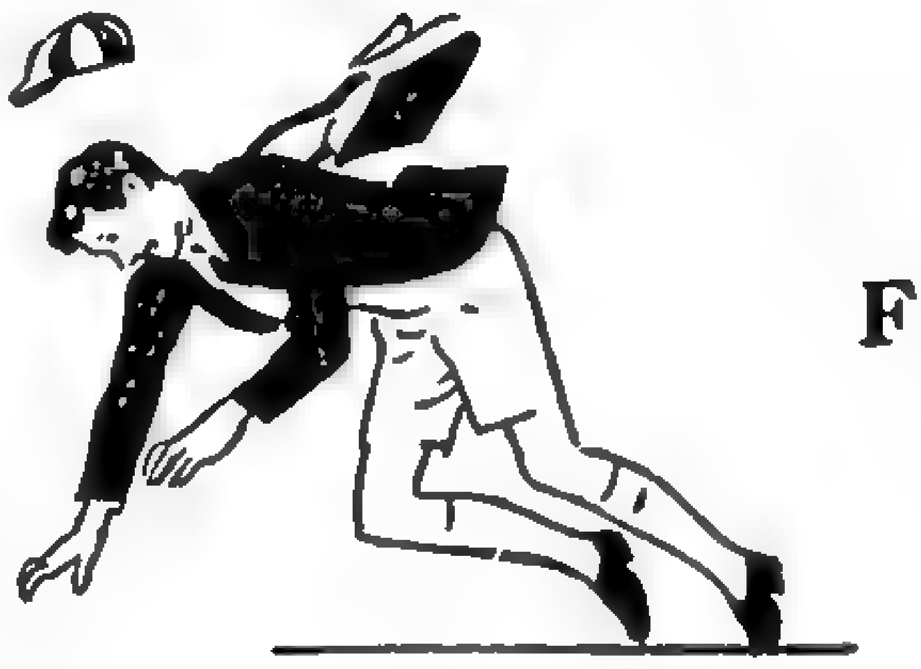
There is a tendency for those who have not given much attention to Basic to take the view that the learner might be happier to have two or three hundred more words than to get control of what in most language books are named 'prepositional phrases.' The answer to this is that all the uses of the names of operations and directions given in the early stages are needed for any purpose; that those which come in later are at least as necessary for reading and talking any sort of English as the new words would be, and are of value in building up a knowledge of the root uses; that every new word, however simple it may seem, is a new sound which may not be common in the learner's natural language, and may be a cause of trouble with other Basic words; that all common words have their tricks and special uses (like *bear*), of which teachers are generally quite unconscious; and that any such additions, outside a small number of 'strong verbs' which are the hardest of all, would be little help in covering the field till after the 850 themselves had done their work.

Basic is as much a protest against this new school which, with the 850 words before it, is attempting to make the first

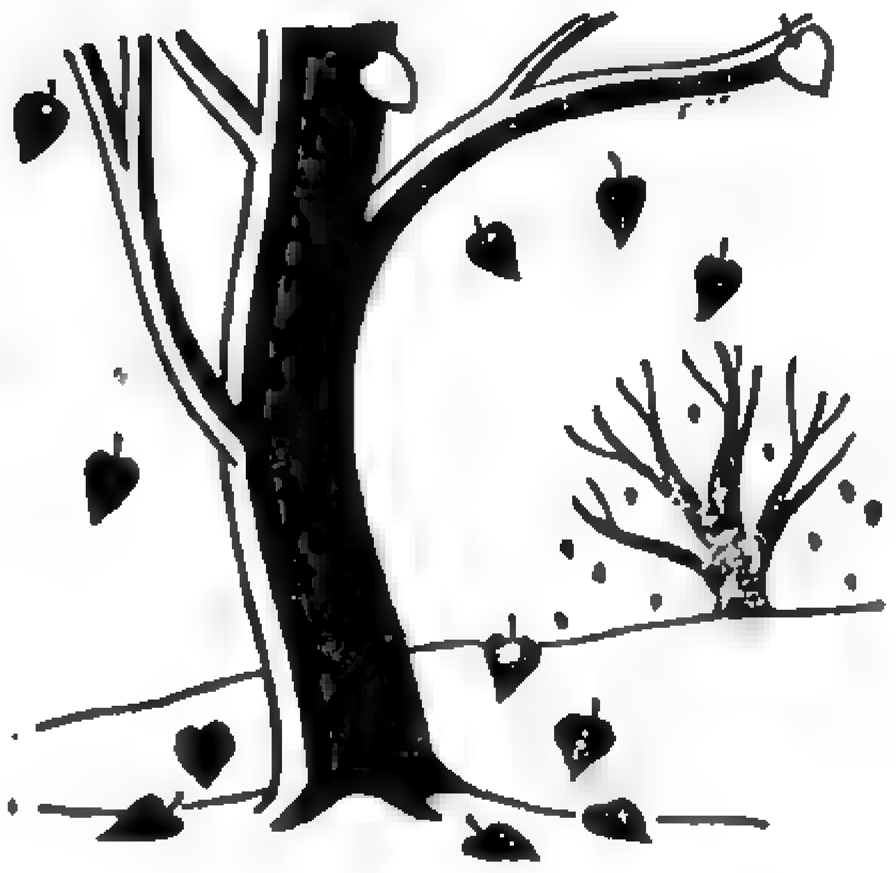


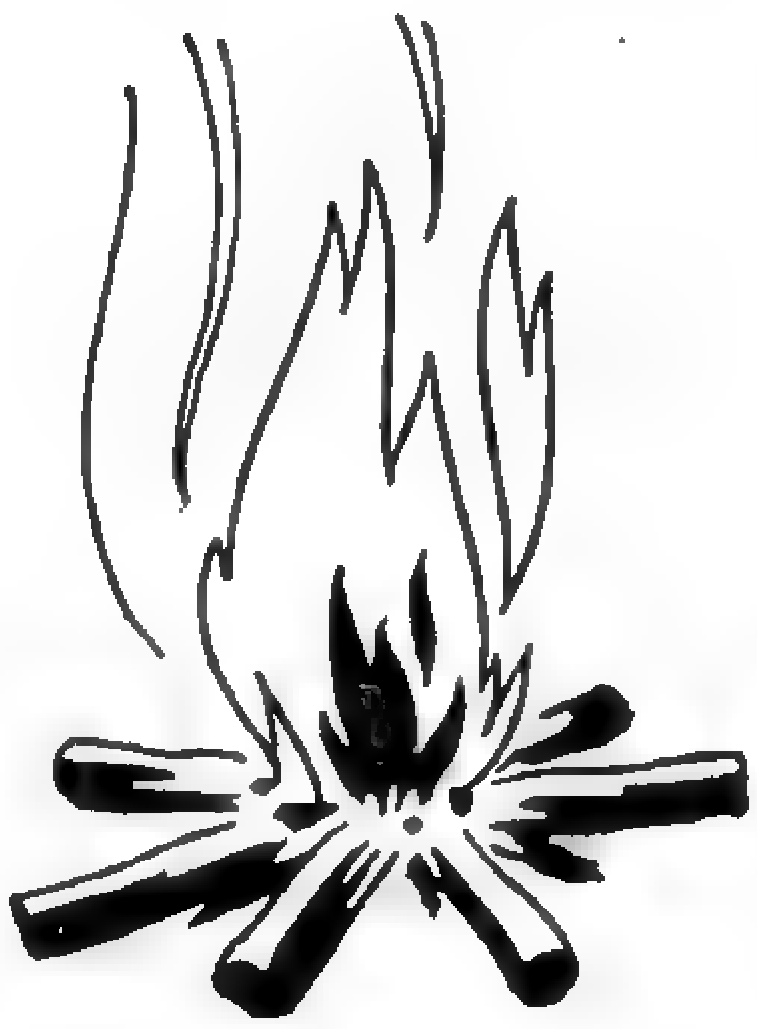
Chest has the further sense
A Chest for Clothing



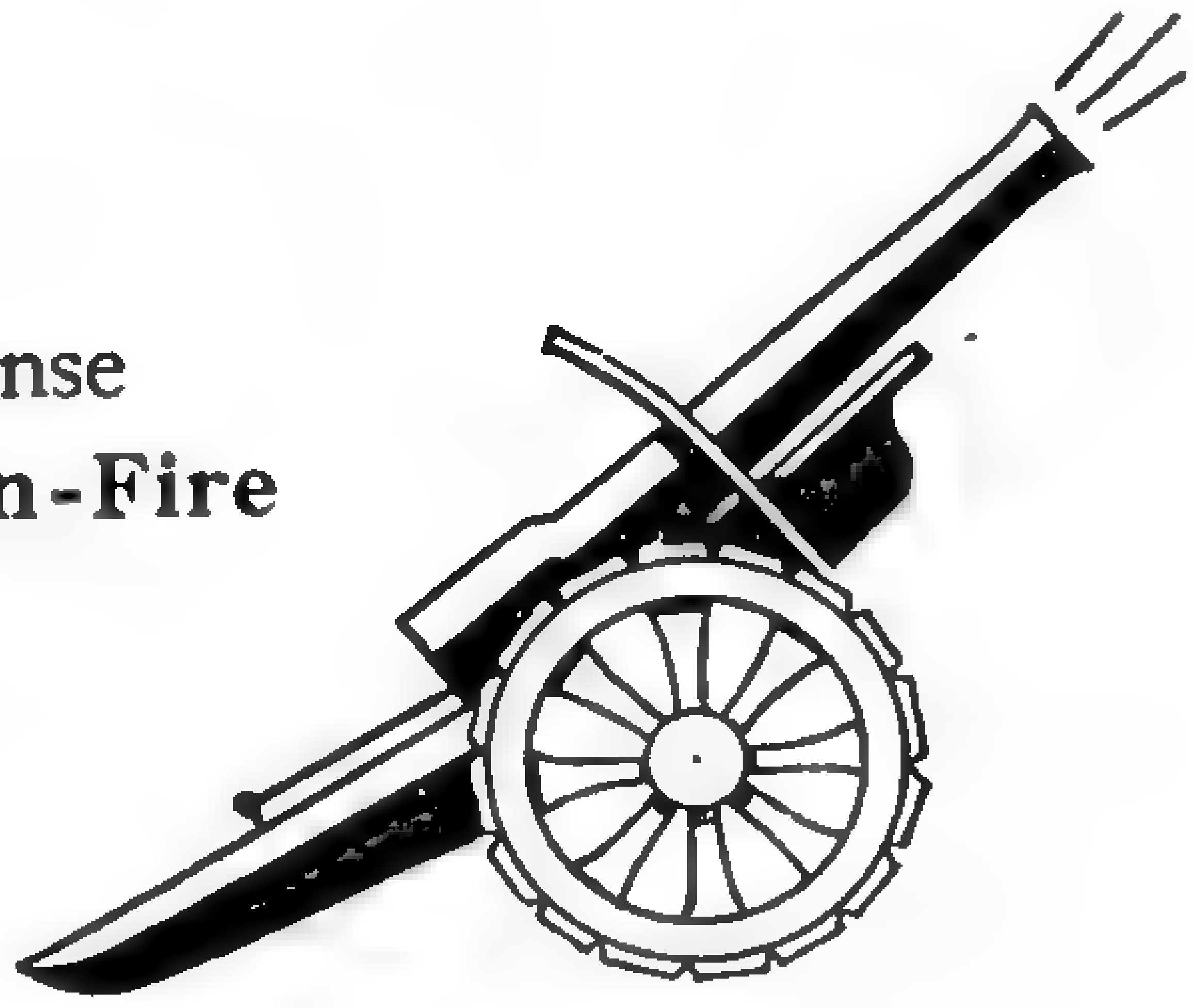


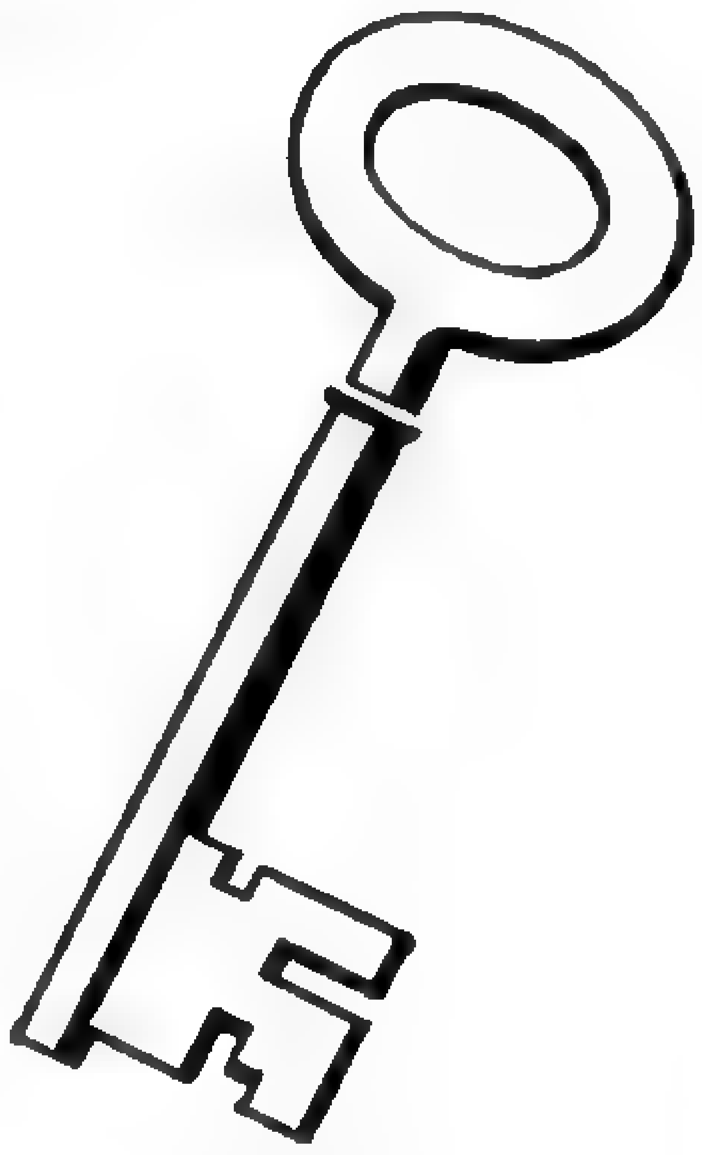
Fall has the further sense
The Fall of the Year
(Autumn)



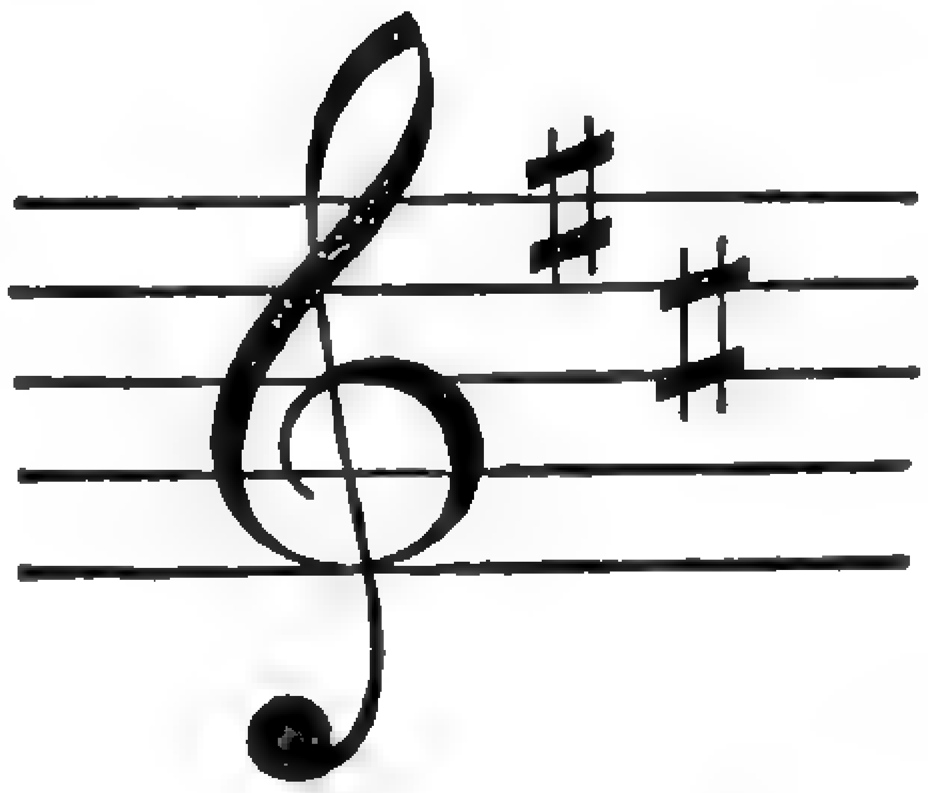


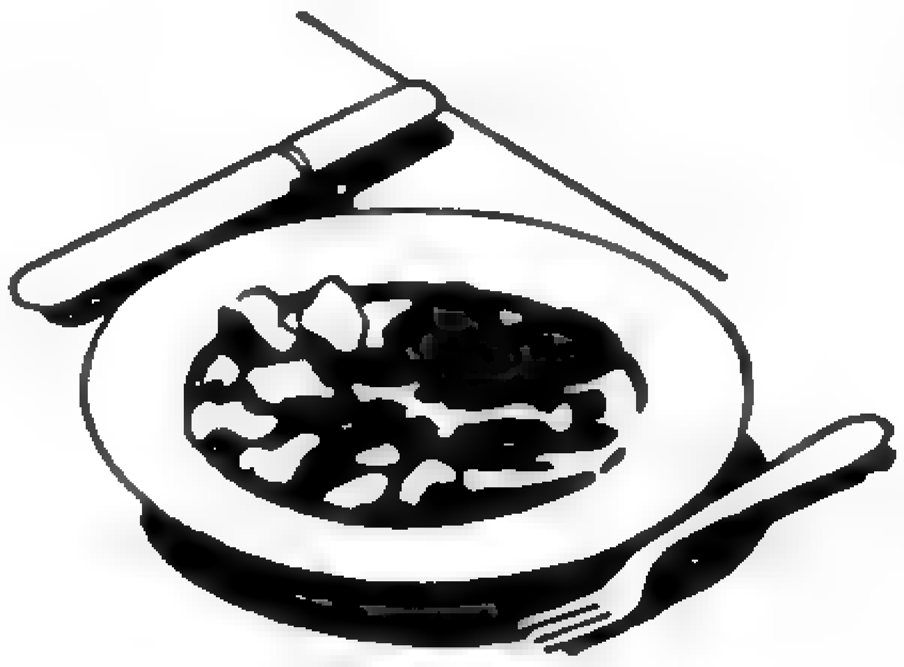
Fire has the further sense
Gun-Fire



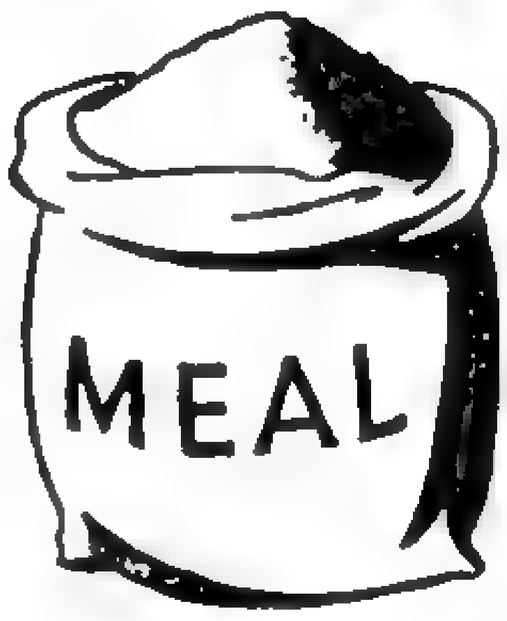


A Key has the further sense
A Music Key

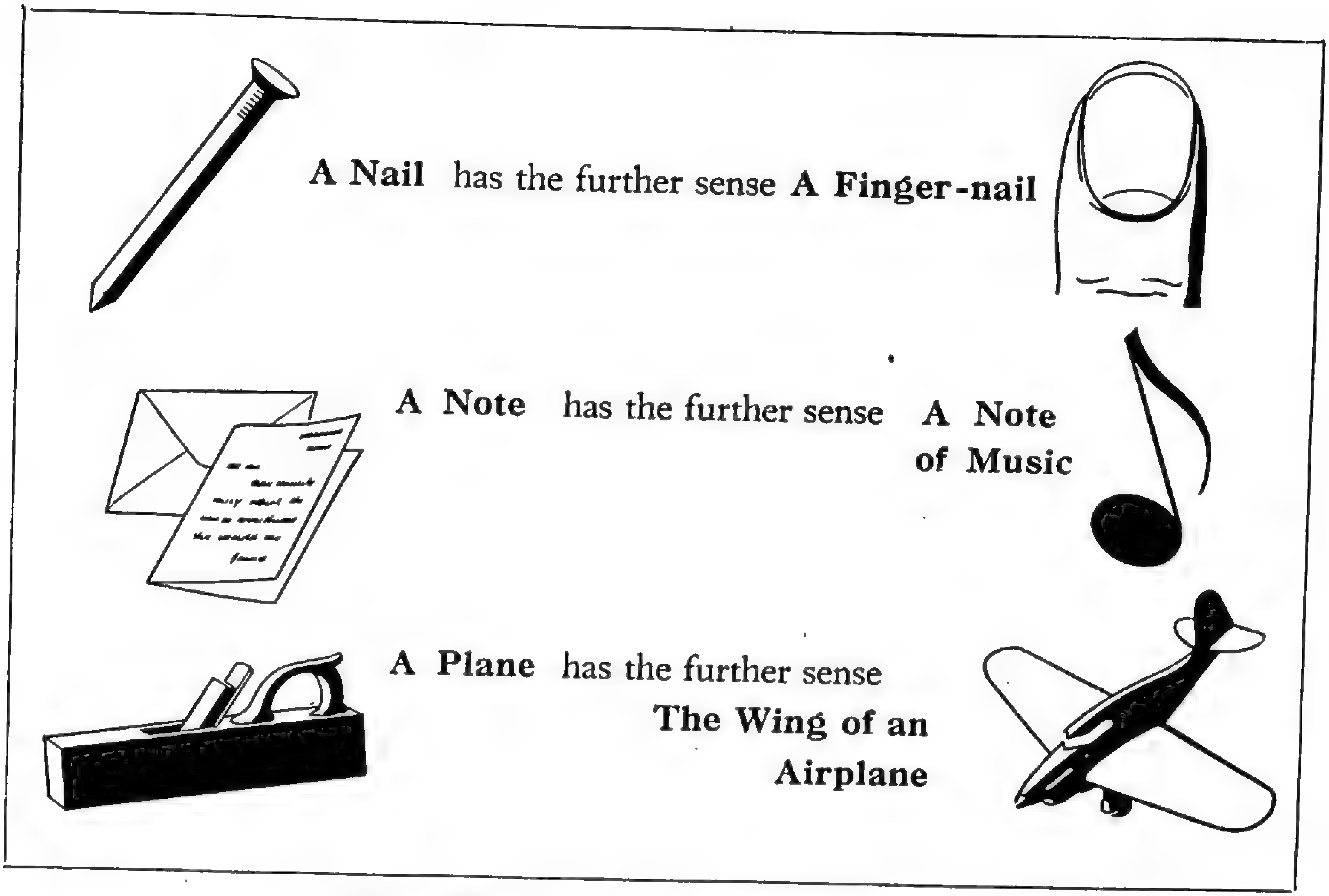




A Meal has the further sense
Meal (From grain)



Some of the Words with an Expansion of Sense.


A Nail has the further sense A Finger-nail
A Note has the further sense A Note of Music
A Plane has the further sense The Wing of an Airplane

More Words with an Expansion of Sense.

steps to English simpler without system, as against the old, which has no war-cries such as 'Correct English' but is at least wasting the learner's time with some belief in the value of hard work. Simple English as an instrument of education is something more than a short way to reading *Tit-Bits*, and Basic will only be of use to education authorities when they are conscious of the damage which is being done by viewing the schools as a forcing-house for hotel porters. The porters may be able to say the right thing in three languages, but so do the birds at the Zoo who have been learning by the 'Direct Method' from sailors.

It is the business of the school to do something more than this; and a start may be made with *The Basic Way to English*, in which the 850 words are covered in four Language Books. All four have pictures on every page, with questions for testing the learner's knowledge at the end of every division. In addition, there are four Teaching Books for those who have no time for a complete training with the *ABC*. Simple reading material will go with these, and details of books which are ready may be had from *The Times of India*.[1]

Before making a start it is important to give the learner a clear idea of the range and purpose of Basic. Even the very young do better when they have a bird's-eye view of the country through which they will be journeying by slow stages. They see that the end of the journey is not so far away, that there are good reasons for the rules, that there are no unnecessary details, and that if they are going on to an English of 10,000 or 20,000 words the 850 are an instrument by which new words may be controlled when they come in.

The list itself will be kept before the learner till the sounds and senses are clear and every word has been marked off in connection with the group in which it was first given. For learning and general use 'the bit of notepaper' is the right size for the pocket, and it is a common experience that even those who have never before done work out of school hours will come back with more in their heads than before.

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[1] *See* the List of Books on page 499.

Older learners who may have got a certain distance with some sort of English before attacking Basic will naturally be surprised if they are given something which seems to them to be designed for the first year's work only. The attraction of words is like that of money; more words seem to be a sign of power, and even if when we 'disembark' we only get off a ship, 'disembarkation' gives the simple-minded the same sort of feeling as the coloured *aqua pura* which is so much used by medical men for other diseases of the mind. The teacher who is ready to keep away from complex and shorthand forms of language till the building of the framework is complete will be able to make the position clear. The learner has to be made to see that he will not be limited in any way after two or three months, that walking comes before running, and that he is certain to be making foolish errors all the time if he is unable to get control of the 850 words, which are the key to the rest, before airing his chance knowledge of additions from newspapers, verse, and the market-place.

The thought to keep in mind is that 850 words come before 851, and that the 851st word may be any one of those which, like other additions outside its list, Basic is able to put into operation. And if, as is clear, the 850 themselves are enough to do all the work, even in Business or Science, for example, a discussion of the place of Basic in these important fields may be a further help to the teacher in getting his learners to see why they are taking the right first step.

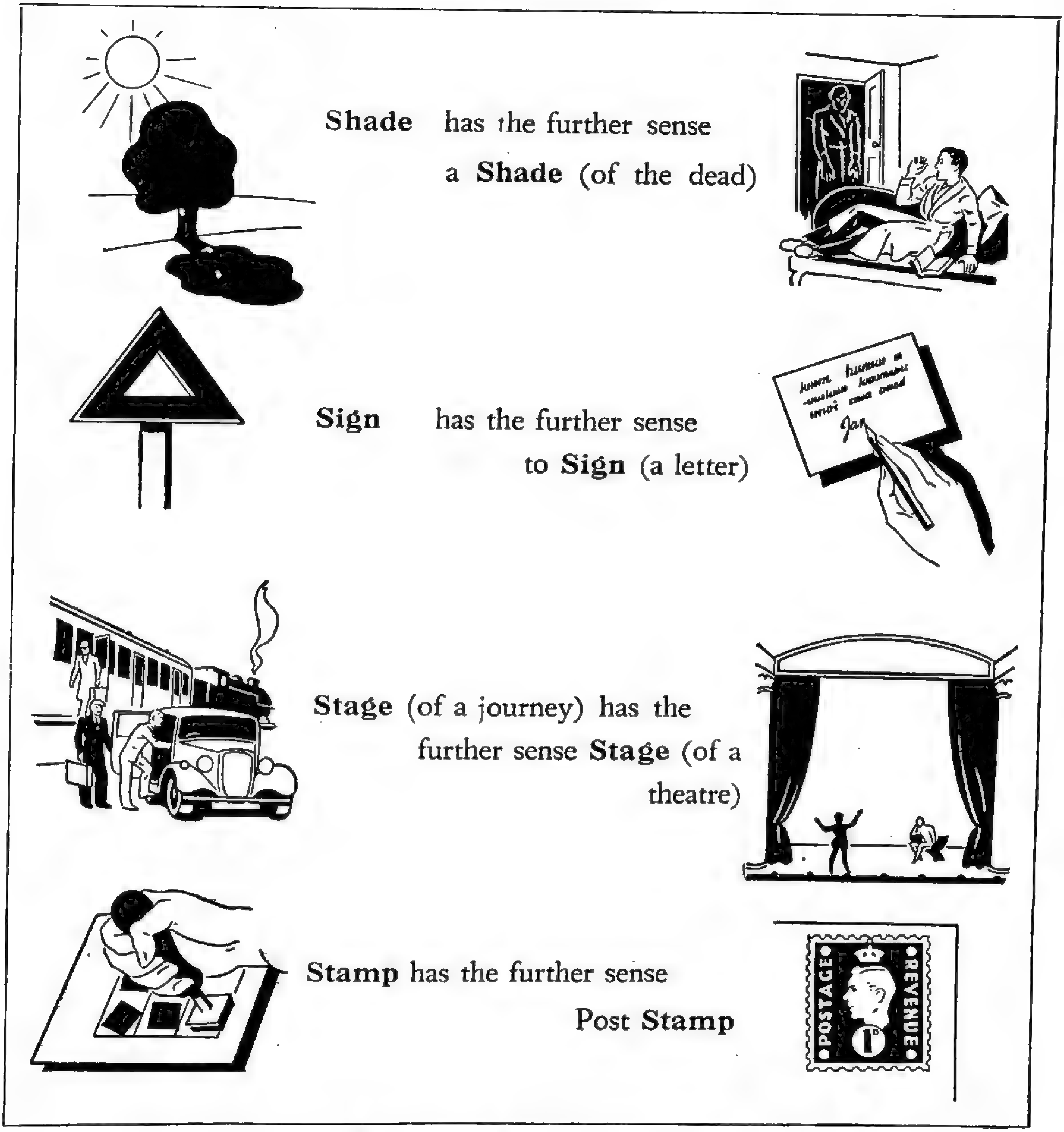
BASIC FOR SCIENCE

Little more than a hundred years back, one man might have been able to make himself an expert in almost every branch of science. There are some now living whose fathers were friends of the man who made the discovery of O (Oxygen), and who were themselves at school when Darwin was writing *The Origin of Species*. While they were young, the first books on science were making their way to the East, and only yesterday were the new developments which have been changing the face of the earth taken seriously by the millions of China and Japan.

To-day Biology has to take into account the work of Sir Jagadis Bose, but if equally important observations were now being recorded in Chinese or Japanese it might be a long time before they got attention. In certain fields new ideas are more or less readily exchanged through international 'Abstracts,' but these short accounts are frequently not very clear, and for material printed in any but the chief European languages, even Russian, the range covered is not very wide.

There is still no English-Japanese or English-Chinese Dictionary which is of any value for the purposes of science, though hundreds of good brains from China and Japan are being trained in English and American Universities. Before long these hundreds will become thousands, working with a curtain of strange signs between them and their friends in other countries. The loss on this side may still be small, but let us keep in mind the other side of the picture.

Readers in the East, in tens of thousands, are interesting themselves in medical questions and the sciences of



Shade has the further sense a **Shade** (of the dead)

Sign has the further sense to **Sign** (a letter)

Stage (of a journey) has the further sense **Stage** (of a theatre)

Stamp has the further sense Post **Stamp**

More Words with an Expansion of Sense.

biology, chemistry, engineering, and so on—whose development, at least in theory, is going forward in Europe at an unparalleled rate. Is the Siamese medical man to get his training in the language of his country or in the languages of science? If he gives five years to English and then comes to France or Germany, his time will be wasted on another unnecessary list of 20,000 units.

It is frequently said that the East will quickly get tired of its new plaything, but there are no signs of such a change. The same arguments were used in Europe two hundred years back; and it is not surprising that education authorities are turning at this point to Basic, not only for the training of the expert but for giving the general public an account of complex ideas in the simplest possible form.

At a time when public opinion may have increasingly important effects on the future of education, the current view that any newspaper story is good enough for the public may do great damage to the cause of science. With the help of Basic, such accounts may be made simple without becoming bad science. Mr. S. L. Salzedo's *A Basic Astronomy* is an interesting example of what is being done in this connection; and of the papers in *The Outlook of Science* and *Science and Well-being*, Professor J. B. S. Haldane was even ready to say that in some places his argument was the better for being put into Basic.

In fields such as economics, where everyday questions are frequently under discussion, Basic may be a help to anyone who is troubled by statements such as this (by Sir Josiah Stamp):

> "Narrow dispersions, skewed negatively, signify deliberate human restriction of output. Skewed positively, after the introduction of selection of employees by test or examination, a narrow dispersion indicates a successful system of selection."

This goes into Basic quite simply at the level of the general reader, and, it would seem, without serious loss, as:—

> "The tendency to a common level of output being more frequent, is a sign that output is being consciously kept inside a certain limit. When the lowest outputs are most frequent and the output of workers not widely different, and generally high, after selection of workers by test has come into use, the tendency may be taken as a sign of the efficiency of the system of selection." [1]

Here only one word from the list of 50 special economics words has been made use of. On the other hand, for material in which no one but the expert is interested, words which are international in all the seven chief languages of science will be used frequently. Then we get accounts of this sort:

> "The explanation of the fact that the range of radio waves is shorter by day than by night is based on the absorption of the electro-magnetic waves in the ionosphere. By day the ionisation of the air is very strong. The highest degree of ionisation in Picture 3 will be in a much lower position, and the deeper layers have a great power of electric conduction. For this reason the radio waves (those ranging between 200 and 600 metres in wave-length) undergo reflection at lower levels, and would come back to earth if there did not take place in the layers of reflection a great absorption caused by the frequent violent meetings of ions and electrons at such levels. Further, it is clear from the latest investigations of the 'fine structure' of the ionosphere that there are present in the lower air other layers of electrons and ions by which absorption is effected, and the range of the rays limited. (The level of ionisation may be as low as 50 km.) At night the ionisation becomes less; there is no chance of refraction or reflection till very high levels (where the mean free paths are very great), and at these levels the numbers of meetings in a second is very much smaller, so there is much less absorption. This makes possible a much greater range, and that is the explanation of the increased range of radio waves at night." [1]

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[1] *Basic for Economics*, p. 25.

[1] From an 800-word outline in Basic of a ten-page paper on "The Investigation of the Ionosphere through Electro-Magnetic Waves," by Professor Hans Zickendraht, of Basle, printed in the *Annales Guébhard-Séverine*, No. 11, 1935.

To those working in this field, international words such as *ionosphere* and *ionisation* are necessarily clear. For others there will be the Dictionary of 10,000 science words whose senses are given in Basic; and whatever is designed for the wider public will make no use of any words outside the Basic 850 other than the simplest internationals. Notes may give the sense of a new word here and there to make the reading smoother, but no special knowledge is needed to get this sense fully. The level of such writing may be judged from Professor Haldane's discussion, in Basic, of the future behaviour of the moon.

> "In the last four or five million years the moon quickly came nearer to the earth. When it was clear that the end would not be long in coming we got news that the use of sea-power had in a great degree been given up, and wind and other forms of power were used in place of it. But the earth-men were not certain that the smashing up of the moon would necessarily be their destruction, and the turning-motion of the earth-moon system was still used for getting some power. In the year 36,000,000 the moon was only a fifth of the distance it had been from the earth at the start of history. It seemed twenty-five times the size of the sun, and made the sea-level 200 metres higher about four times a year. The effects of the force of the earth's attraction on it might now be seen. Great landslips were seen in the mountains of the moon, and cracks were sometimes formed on its face. Earth-shocks became more frequent on the earth.
>
> At last there were signs that the moon was getting broken up. It was so near to the earth that about $\frac{1}{10}$th of the sky was covered when the first bits of stone came off its face. The part nearest to the earth, which was very much cracked before, now came away bit by bit in the form of great stones up to a kilometre across, which went round the earth separately. For about a thousand years this process slowly went on, and at last no further interest was taken in it on the earth. The end came quite suddenly. It was watched from Venus, but details about the earlier stages were sent from the earth in addition. The hollow part in the side of the moon facing the earth was suddenly cracked open and there came out of it a current of liquid stone at white heat. When the moon went round the earth, the heat in the middle band of the earth was increased to such a degree that all the rivers and stretches of water became dry and no plants were able to go on living."[1]

The great need now is for Committees to be formed by those responsible for the organization of science in different countries, so that workers in every branch may be in no doubt as to which words are international. Signs of all sorts are becoming more and more necessary and are getting a wider distribution every year, so a new form of picture language is taking the place of words for a great number of purposes.[2] Science has its international signs in chemistry, where the structure of a substance is pictured by letters and numbers without any words. Basic puts such systems of words, letters, numbers, or signs into operation, and the more of them there are the quicker the Babel of the experts will come to an end and the mind be free to get on with the work mapped out for it by Bacon and Bentham, Euclid and Einstein, Napier and Newton, Orpheus and—Orthology.

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[1] J. B. S. Haldane, *The Outlook of Science*, pp. 130–1.

[2] *International Picture Language*, by Otto Neurath (in Basic), 1937.

BASIC FOR BUSINESS

Mountains and rivers are chiefly responsible for the early division of men into small warring groups whose expansion, as nations, is effected by crushing other nations. The tendency of every group to make noises in a different way has given the different forms of language by which their thought is limited and their troubles are increased. Language, which might be a uniting force, keeps men separate so that their common interests are still seen through a mist darkly.

What, then, are the uniting forces working for the future and against these unnatural divisions which are natural only in books on Geography? Rivers may be controlled by one or another of the groups living near them, but the sea is still a highway for international *Trade*. Mountains may be the property of nations, but the air is still free—at any rate for international *Radio*. Radio, like the airplane and the talking picture, is the outcome of *Science*; and Science, though its produce is still being used for destruction, is a help to that international development which will only be possible through a common international language.

English is one of the international languages for trade, which is dependent on peace and common sense for its increase, so Basic as a complete second language for all purposes has a special value for business men. But a wide field is covered by the word 'business.' We get no clear picture of a business man. He might be anything from a book-keeper to an insurance expert. Traders, bankers, store-keepers, and those responsible for operations on the Exchange are all equally business men, though they have little in common but an interest in making money. Most of them, however, are more certain of making money in peace time than when everything is being turned upside down by the military; and all of them get more comfort from the thought of themselves on a seat in an office or a club, getting bits of paper signed by the softer part of the public, than on a bed in a hospital having bits of metal taken from the softer parts of their bodies.

To the peace-loving sort of business man common sense says: "Sweet are the uses of advertisement. Send letters (with the 850 Basic words on the other side) to business houses in other countries. When new orders are coming in by every post it will be possible to get from you support for inventions which might have had no other chance but self-help. And a new invention is a safer mother for new business than a flag or a gun."

Any branch of business may have 50 special words, in addition to the 850, for its special purposes. There are certain words, such as *liability*, *purchase*, and *guarantee*, which are common to all the branches, but the number of these is very limited. Clearly then, it will be necessary to have separate lists for bankers, insurance men, and so on, in the same way as we have separate lists for zoology, chemistry, and psychology, though they are all men of science.

On the other hand, there is one branch of business which is, in a very great measure, the key to all the rest. The backbone of business is trade. Industry is nothing but an organization for producing goods for the trader; the chief purpose of insurance is to make the transport of goods a safe undertaking; and trading operations may have important effects on banks and the money market.

For these reasons the decision was made that a Business List of the widest and most general use possible would be formed by putting together 50 words from among such necessary words as are common to all the branches of business and the special words which are needed for trading purposes. There is no doubt that this is the field which teachers of 'Business English' have chiefly in mind when writing their books. In *Basic for Business* sixty Basic examples are given of the sort of letters which are sent through the post by someone every day.

There is more profit to be got from learning examples by heart in connection with business letters than in most other special fields, because in business a small number of conditions and decisions have to be faced again and again, and the forms used have a tendency to become fixed. For this reason it is possible to get a very long way with a rubber-stamp knowledge. That is why the shorthand experts have been able to make a working system based on the use of unit signs for long groups of words, a system which would not be possible if there were a great number of such word-groups in frequent use. It may be pointed out that Basic gives the experts a chance of taking this system even farther than they have been able to do at present, because in Basic the number of different ways in which one statement may be made is much more limited than in normal English, and for this reason the forms of letters will necessarily become more regular.

A reader who has any knowledge of business will see for himself which parts of the examples it will be wisest for him to get into his head. He will do well to give special attention to the words with which the letters are started and ended. Openings such as "In answer to your etter of the . . . about . . . we have pleasure in saying . . . ," "To our regret we have to say that . . . ," "We are surprised that we are so far without any answer to our letter of the . . ." might be isted for learning purposes.

A list of endings would have an equal value. Examples which will be of very general use are "Hoping that you will be pleased with this suggestion, and will send an early answer . . . ," "Waiting for the receipt of my order . . . ," "Looking forward to your orders in the future . . .," "With regrets for the trouble you have been caused. . . ." It is important to get these details right because the purpose and outlook of the sender are frequently judged by the words with which the letter is started or ended. The parting words, "It is our hope that there will be no more cause for complaint," make it quite clear that the writer is not pleased, while keeping well inside the limits of good taste; and an ending such as "Hoping that you will not be greatly troubled by my request . . ." has probably more chance of getting attention for a letter than one worded with less care. It will be noted that 'Yours truly' is the form used at the end of all Basic business letters as a sign that there is no more to be said. Anyone who gets tired of putting this may make small changes such as 'Yours very truly' or 'I am yours truly,' but it is our belief that nobody will be very much troubled by the fact that 'respectfully,' 'faithfully,' and 'I have the honour to be' have been put on one side.

The fact that certain ornaments and additions normally exchanged in letters between business men are overlooked by Basic gives equally little cause for regret. Any attempt to put what we have to say more simply and straightforwardly is a step in the right direction. Much good ink and time are wasted in writing about 'an esteemed firm' or being 'favoured by an enquiry.' There is no need for creditors to be 'reluctantly compelled' to make their requests for payment; even less is it necessary for someone desiring simple details from another business house to say, before putting his question, "May I trespass on your indulgence in the following matter?" Forms such as these are only like the silver paper round the chocolate, and when the chocolate is a bitter one, the silver paper does not make it any sweeter. Basic has quite enough smooth-sounding words to be able to do everything necessary in the way of giving a soft answer or making a delicate request. Here are some suggestions: "We have pleasure in saying . . . ," "Will you be kind enough to . . . ," To my regret I am unable . . . ," "Kindly let me have. . . ." A long list of this sort might be made; but the degree to which such forms are necessary is all a question of what one is used to. A Frenchman has more taste for polish than an Englishman; while in the Far East the ornaments of language seem quite overpowering to most Europeans. If everyone equally is forced by Basic to get to the point as quickly as possible, we may safely say that nobody's feelings will be wounded.

From one point of view, then, Basic English will be hard even for the English themselves. The business man seems to have a strange love for using long words where simple words would do as well and better. In this way there has come into existence a special business language which is not based on business needs or interests, and whose only purpose is to make whatever is under discussion seem more important than it is. A business man will 'furnish' details where a normal person would give them; he 'renders' an account when he might equally well send it in; letters are talked of as 'favours' and payments as 'remittances.' To give a clearer idea of how unnecessarily complex business letters are made in normal English, here are some examples of the self-important forms which are frequently used, together with Basic parallels taken from the letters here printed:

We are compelled to have recourse to your services.	We are forced to make our request to you.
It afforded us great pleasure.	It gave us great pleasure.
Furnish particulars.	Give details.
I shall esteem it a great favour if you will send.	Will you kindly send.
You may rest assured that.	You may be certain that.
We venture to suggest.	We make the suggestion.

It may be doubted if anyone would seriously say that there is any loss of sense in putting such statements into Basic, and it is to be hoped that the number of those to whom the simple Basic words are more pleasing and more natural to the ear is increasing.

Traders undertake the exchange and transport of all sorts of goods, but naturally the names of a great number of these are not among the general 850 words. The trading operations of most business houses, however, are limited to certain groups of goods—fruit, cloth, writing materials, and so on—and wherever this is so it would be very simple to make short lists of the names which are needed in connection with any special group of goods. The question of the general trader is a harder one, and for him some use of word-books will probably be necessary. But if the form and purpose of a letter are clear, the fact that two or three words in it have to be looked up will give no trouble to anyone.

TEN YEARS' WORK : 1927–1937

Though English might have automatically become the international language, it would not necessarily be the best answer to the question—What sort of language does its work with the least waste? It would certainly be a waste of time to make a language international if it was nothing more than the chance outcome of competition for trade and other side-lines of history, or a form of Esperanto based on word-roots with a wide distribution in a number of European languages.

The theory of language is a very complex business. It is dependent on new sciences which have only come into existence in the last hundred years. Thoughts, words, and things are hard enough to keep separate; and all of them have a tendency to get mixed up with feelings. Five years may be a short time in which to come to a decision about what is what in such a field, but in 1923, when *The Meaning of Meaning*[1] was complete, it was possible to go back to the special field of Grammar with some new light on the ways in which words do their work, and from that time to 1927 Basic was in the making. Early in 1928 it became clear that 850 English words, put into operation by the Basic system, would give us something which was supported by science, while offering to teachers and business men what they had been looking for.

The system was first made public by limited distribution, so that the reaction of the best brains might be tested for two or three years, with a view to forming a group of workers in certain key countries. But interest was everywhere so great that letters and requests for further details kept coming in hundreds, and a wider organization became necessary. With the help of English friends and the Payne Fund of New York the necessary material was got ready in a number of languages, and in 1933 a serious start was made in the Far East with a programme supported by the Rockefeller Foundation.

Now, after less than ten years, Basic has its representatives in more than twenty countries, and interest is everywhere increasing. At the end of 1937 more than 100 books in and about Basic were in print, and the year 1938 will be marked by the addition of more reading material for Schools and by a great increase in the output of Science.

Special attention will be given to the needs of the education authorities in China, where the Orthological Institute (Peking), under the direction of Professor R. D. Jameson, of Tsing Hua University, and Dr. I. A Richards of Magdalene College, Cambridge, is pushing forward with suggestions for the Middle Schools. They will have the help of a Chinese Committee, and will be profiting by the new developments in Radio, which is now coming to the front in all countries in the East. The parallel programme in Japan will be complete at the end of 1938, when the *Japanese-Basic Dictionary*, on which Mr. F. J. Daniels has been at work for four years, will be printed for the use of teachers. The place of Professor Okakura, our representative from 1932 till his death in 1936, has been taken by Mr. T. Takata, who was responsible for the Japanese form of *The ABC of Basic English*, and *A New Guide to Basic English* for Middle Schools.

In countries such as Japan, where the value of English for international purposes is very great, not only in trading with America, Australia, India, and Europe, but for science, invention, and general thought, language teaching has generally been started on the wrong lines. In addition, Japan has been guided in the past twenty years chiefly by English teachers of the old school who had no knowledge of Psychology. Even when Basic came to their attention through the work of Mr. Rossiter in Etajima (1929–1932), their attempts at copying it were limited to making word-lists designed for story-writing. Lists of this sort, based on the old ideas of memory-work, get the learner nowhere, and it will not be surprising if a form of English needing so much time and giving so little power of saying anything clearly is taken out of the schools in the near future.

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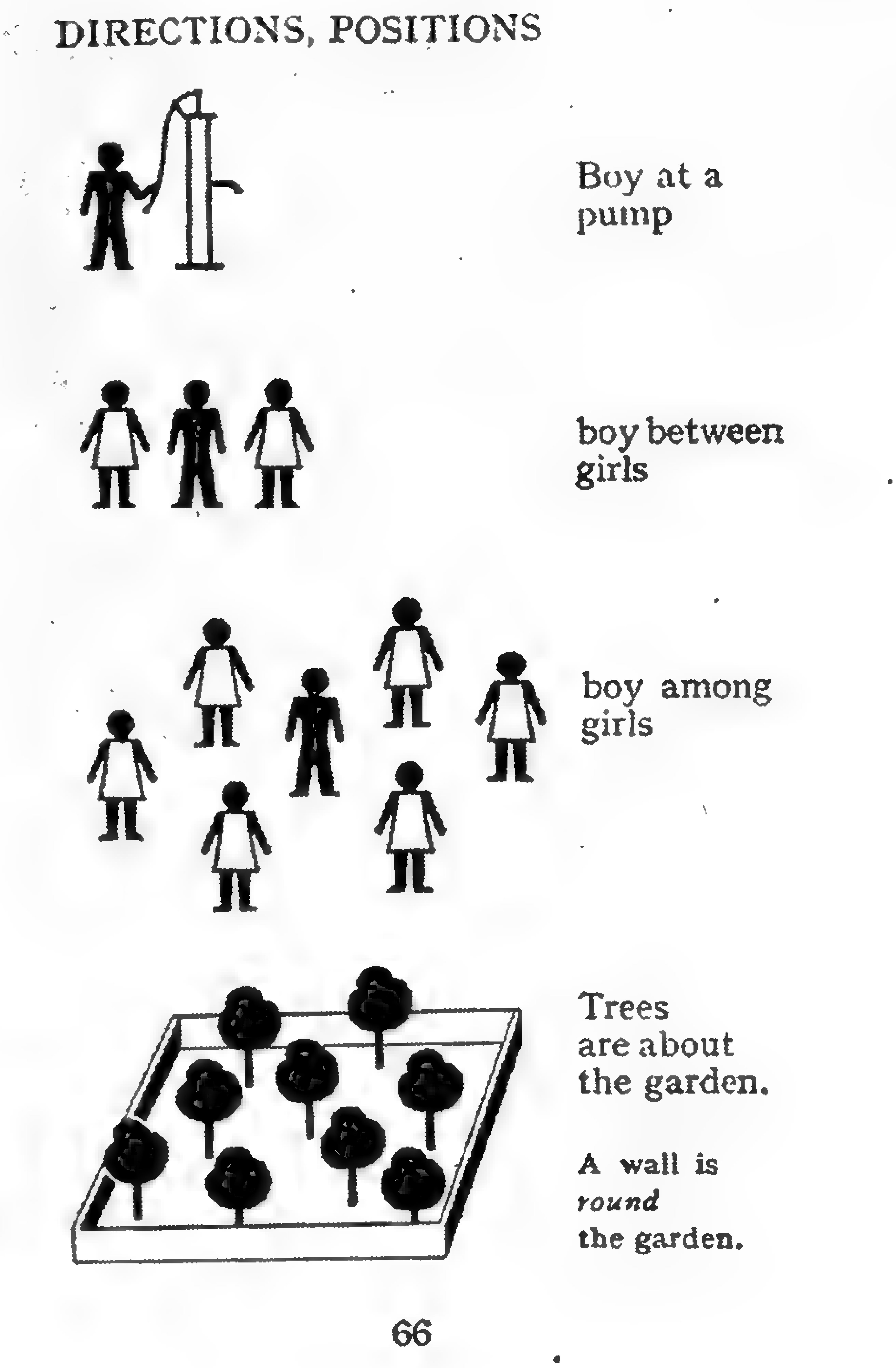
[1] International Library of Psychology, 4th printing, 1936.

This might give Basic its chance, and certainly more would be done in one year by a private learner than has so far been possible in three or even five years in the present schools. Between 2,000,000 and 3,000,000 Japanese now have enough knowledge of English to make a new start with Basic as a guide, and it would be sad for teachers who have been working so hard to be put out of business for no better reason than that errors have been made by others. But if Basic was now given a test in the last year before the Middle School, the cause of the present troubles would quickly be made clear.



DIRECTIONS, POSITIONS

Boy at a pump

boy between girls

boy among girls

Trees are about the garden.

A wall is *round* the garden.

66

A PAGE FROM 'BASIC BY ISOTYPE.'

A first need in all countries where English has been started on the old lines is the training of a body of teachers who will be able to get the best out of the new system. That is what Dr. Purcell has been doing for the past two years in Singapore with the approval of the authorities. Even without such training "The Basic Way" in language learning may be used with profit, but when the reasons for a change are made clear, the process of adjustment goes more smoothly—and a month or two will be quite enough for anyone who makes the comparison with an open mind.

For some learners in the East the sounds of a European language are hard. In India, Burma, and the Near East a natural rhythm comes readily if attention is given to the Basic rules. This is equally true of Russian, and our representative in Moscow, Mrs. Litvinoff, whose Basic school-books have now been in use for three years, has herself been surprised by the record time in which learners get control of the system in the U.S.S.R.

The first Basic group in Moscow was that in the Institute of Legal Psychiatry in 1933. A short time after, others were formed in the Radio Committee, in one of the Military Academies, the Stalin Industrial Academy, the Stanko-Instrument Institute, and the Cinema Institute. In 1935, after a meeting in the Leningrad House of Science, teachers' circles were started, and the Arctic Institute became interested. More helpers are being trained in the Foreign Language Combinat, from which the Red Army gets most of its teachers. In 1937 Mrs. Litvinoff was in the Urals, teaching in Sverdlovsk; so the work is no longer limited to the West.

In Australia the Modern Language Association of New South Wales now has a Basic English division. The first meeting took place in February, 1936, with a talk by Senator the Hon. Macartney Abbott on "The Need for an International Thought Exchange." In 1935–6 there were discussions of Basic in the Federal Parliament. Senator Arkins has kept the question before the public and Professor Sir C. Stanton Hicks, of Adelaide University, has been interesting himself in the use of Basic for the purposes of science. At the same time, Mr. H. Walpole, of Queen's University, Ontario, has been putting Basic on the map in Canada.

In 1932–3 Basic was headlined in the news in America, and has now come again to the front through the use made of it in Boston, Mass., for the teaching of those whose knowledge of English is still less than normal. Miss Mary Guyton, an expert on Adult Education in Boston, Mass., came over to London in 1935 to make detailed notes on the step-by-step material then being printed, and some thousands of learners have been trained in the Boston schools under her direction. In 1936–7 talks in Basic were given on the Boston short wave Radio (WIXAL) by Professor Carleton Wheeler, of Tufts College, and the power of this station has now been increased to make its work of value for learners in all countries.

In Europe the organisation of Basic is going forward quickly wherever the fear, or hope, of war has not put education in the hands of the military. Events in Spain have made Buenos Aires and Monte Video seem more important than Madrid or Barcelona, where the schools so well started by Mr. Calvert and Mr. Teague were needed for machine guns. While Geneva is under a cloud, Dr. Vočadlo has been building up a Danubian Centre in Prague and training teachers in Bratislava University; and Dr. Otto Neurath has been making pictures for school-books at the Mundaneum Institute in The Hague.

The first European country to make Basic a part of its education system was Denmark, where a Copenhagen night school went on the air from the Kalundborg station in 1932 after only 50 hours' work. A start was made in the day schools in 1934, and in the first stage there are now more than 40 of these with about 2,000 Basic learners. With the help of Mr. August Lerche, through whose *Huad er Basic Engelsk?* the system came to the attention of the authorities, our representative, Mrs. Kamma Taylor, has been getting together the necessary material; and to give teachers a good chance the test will be in operation for at least six years.

In a number of other countries governments are moving slowly, even where teachers of the old school seem at present to be completely in control; and though it may take another ten years for the new ideas to get on the top of the wave, the wind is blowing in the right direction.

So much for the ten years which have gone to make Basic a living force in education and a new hope in international relations. They have been years of spade-work, and those who have taken part in the planting and watering may now get comfort from watching the growth of new seed in fertile fields.

THE FUTURE

There are good reasons for the belief that the Great War was in fact only a little one—a sort of one-act play before the curtain is lifted on more serious military operations. But at least we are awake to the danger, and something has to be done for the development of international feeling. What is chiefly needed at the present time is some new Idea, by which the mind of man may be lifted out of its narrow prison-house, where food, sex, and money, or the political troubles of the nation, are its only interests outside sport.

What makes a nation is a common language. What will make men international will be a common language. That is one part of the great Idea.

Basic is the only chance. The earth is getting smaller through the discoveries of Science, and Radio is now putting Babel into the houses of those who have no knowledge even of the names of the languages they are hearing. One great step forward would be news every hour of the day and night, in a common language, from one or other of 24 stations working with a common purpose through Basic.

Five minutes would be enough—five minutes every hour, on the hour—to give everyone the feeling that this little earth was pulling itself together. And with that feeling would come a new hope for all the forces moving for peace. It is 4 p.m. and we are turning on Copenhagen; 5 p.m., New York; 6 p.m., Delhi; 7 p.m., possibly Peking. We have been hearing for five minutes a Basic account of those events which, in the opinion of the experts responsible for the news given out by the country or station in question, were of international interest. Not much organisation would be needed, and there are a number of business men who are in a position to get the idea started in less than six months.

Any school in any country would then have the chance of hearing Basic, the second language of all (no longer looked on as the language of England or America), and that language would quickly become as much a part of its everyday experience as the knowledge of the names of the countries from which the voices were talking. That would make it possible for books to be produced in any country for every country, and the second step would be a Basic Library of General Knowledge covering the sciences in 1,000 divisions—all so cheap that no working man would be without them.

A third step on the same scale would be a Basic Parallel Library of 1,000 books giving the Basic form of the works of great writers of the present and past, and on the opposite page the words of the writer himself, so that everyone would at least have a chance of learning any language in which he might be interested. The private learner has generally gone forward more quickly because he has been given, or has been able to get, the answers *with* the questions. The schoolboy who was a jump in front of the others, because he had seen the Key in secret, went in fear of punishment; but in his heart he said to himself: "The quickest way of learning languages is clearly to have the answers on the opposite page, so when I get away from school, I will have no more of their tricks." And if, later on, he was interested in a new language, as a private learner, he got as much as possible from a comparison of stories in two forms, with the words in his natural language as a guide. Sometimes he went wrong, by getting the sense without the structure; but this was because his comparisons were made without any system, and the stories were not put before him in parallel form, step by step, with the necessary notes.

The Basic Parallel Library will be designed for three purposes:

1. To give the sense as quickly as possible; so that after getting a bird's-eye view of the 850 words at work the learner may go back over the details.
2. To give the reader a clear idea of the rules on all points in which two languages are different in use or structure, in special notes.
3. To make the teacher a guide and a helper where the going is rough, so that the full value may be got out of the printed word, and no time may be wasted on unnecessary tests to which only the teacher has the key.

At first, only the better teachers will be ready to make use of such material; the others will go on with the old tests without seeing that the makers of such tests were laughing at them, and saying that the only safe way with the foolish is to keep them to fixed forms of question and answer. "Let the teacher keep to the book and he will make no errors; let him be given new forms and new uses *as new words*, because he has not enough knowledge to make the connections clear." Basic is on the side of the learner all the time, and it is better for the foolish teacher to make a small number of errors than to give orders from his book to an army of badly trained little monkeys—who will make the right answers only as long as they are kept to the forms of question locked up in the expert's secret Key.

Books of 100,000 words are now printed for sixpence, ten cents, or 6 annas: so books of 20,000 words at one penny, two cents, or ten sen would be quite possible—even without the help of a moving picture star to get things started.

At any rate, it is safe to say that international talking pictures in Basic will come automatically, but the quicker the better now that the stars are getting tired of learning new languages. In March, 1937, Mary Pickford said as much, but had no suggestion to make about the language which would take her through every country.

More than ten years back Henry Ford gave the answer to this and other questions of the same sort when, in agreement with President Masaryk and H. G. Wells, he made English for Everyman his new peace-cry to take the place of war-cries of the past. And with the growth of that Everyman's English, which is named Basic, the old arguments become ten times stronger; so, if time is on our side and common sense is given a chance to get its guns into position before the firing, the future is bright with hope.

This account is itself all in Basic English.

LIST OF BOOKS

Short Guide to Basic English (Times of India, R.1).

Basic English. A general account, with Word-list and Rules.

The Basic Words. A full account of the 850, with all special uses.

The A B C of Basic English. A simple account, step by step, for learners and teachers.

Basic Step by Step. The 850 words in 30 groups, for teaching, with Notes.

The Basic Dictionary. Putting into Basic the 7,500 words most used in Normal English.

Debabelization. The argument for Basic as the international language of the future.

Brighter Basic. For young persons of taste and feeling. Not a book for teachers.

Basic for Business. A complete system for international trade, with examples of letters.

Basic English Applied: Science. Chemistry, Physics, and Biology are here covered.

Basic for Economics. Covering economic theory; with examples from representative writers.

A Basic Astronomy. The story of the stars in everyday language.

The Sounds and Forms of Basic English. Suggestions for talking with a natural rhythm.

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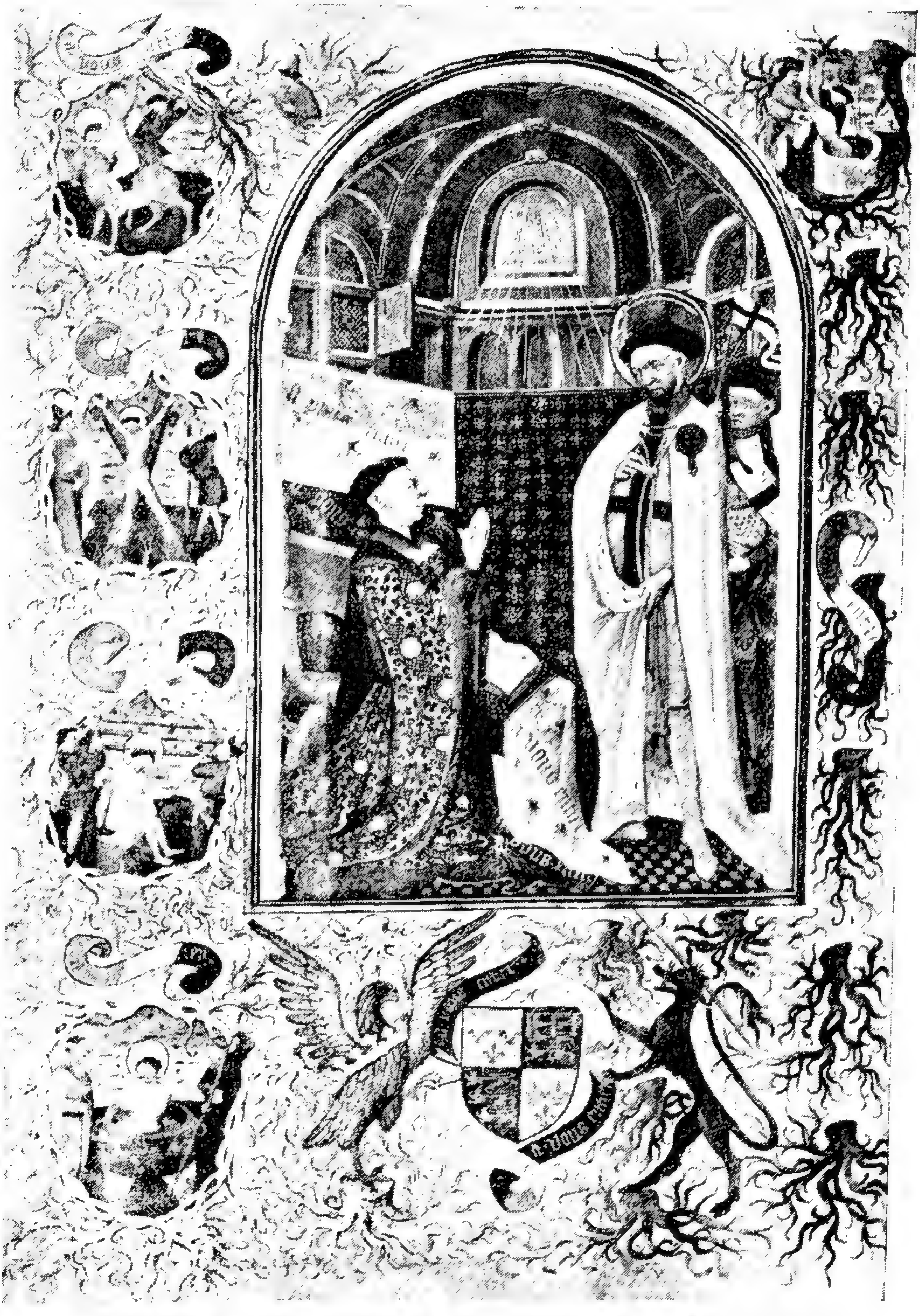


A PAGE FROM THE DUKE OF BEDFORD'S MISSAL (1423-1430)
One of the great treasures of the British Museum.

A CONCISE ENCYCLOPÆDIA OF ENGLISH LITERATURE

Compiled by A. C. CAWLEY, M.A.

THIS short encyclopædia is rather different from most other encyclopædias because, unlike them, it is not meant to be a monument of completeness and impersonality.

Its compiler sets out to make notes on the best work of the major authors from Chaucer to the present day. When he had done this, his most difficult job—to include notes on the work of the noteworthy minor authors—still remained to be done. Probably no two people would agree in their choice of these authors, and the present compiler was forced to rely on his own knowledge, likes and dislikes, in his selection of them.

For the facts contained in this encyclopædia its maker had recourse to the standard works of reference: he acknowledges his especial indebtedness to the *Dictionary of National Biography*, the *Oxford Companion to English Literature* (1934), F. B. Millett's *Contemporary British Literature* (1935), Legouis and Cazamian's *History of English Literature* (1933), and Bhupal Singh's *A Survey of Anglo-Indian Fiction* (1934). Several other useful books are mentioned throughout the encyclopædia whenever anything is borrowed from them.

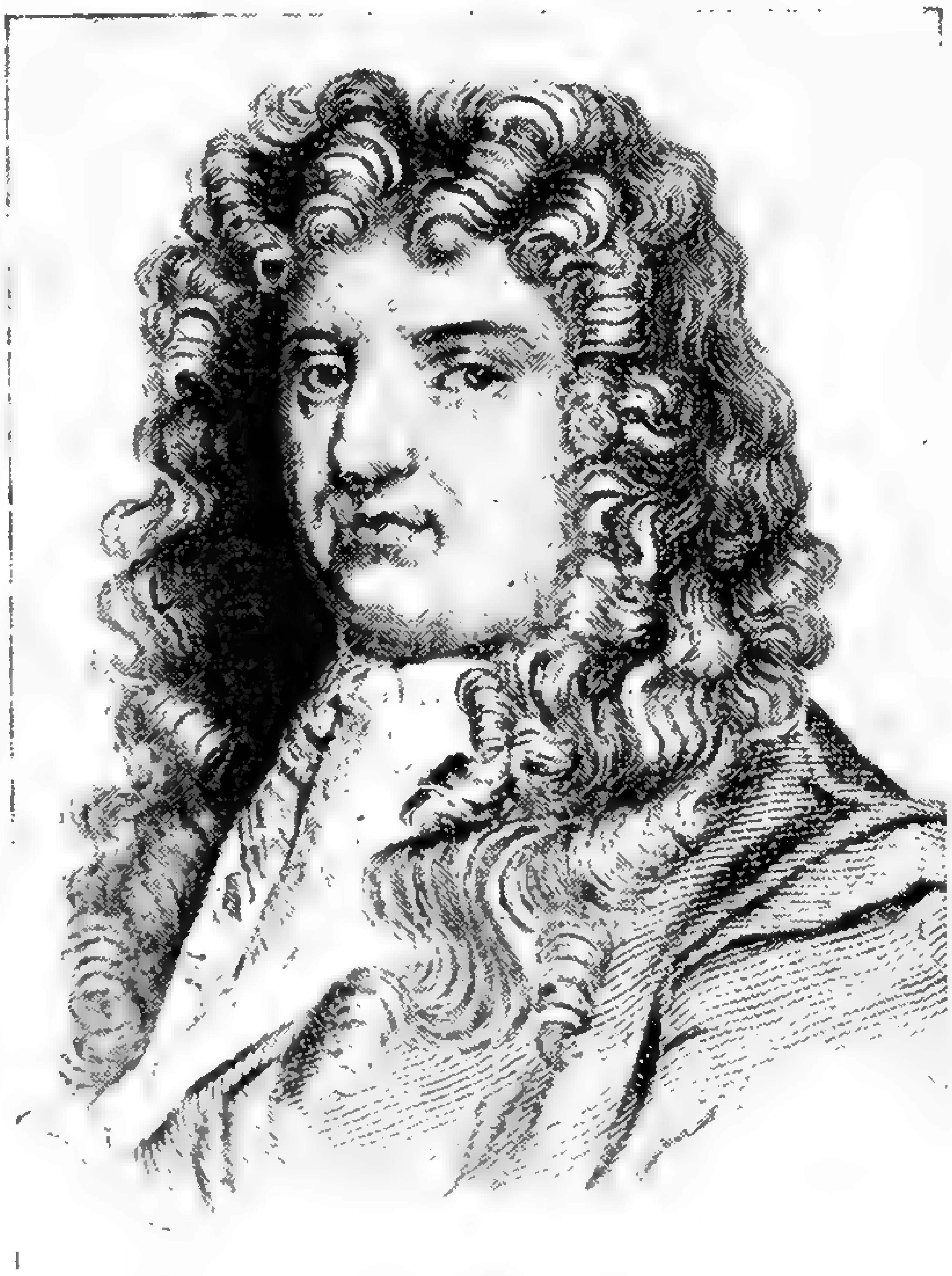
In his attempt to inspire life into the facts, the author of this work relied mostly on his own reading.

The following contractions have been used and perhaps need explaining: *q.v.* [L. *quod vide*], which see; *fl.* [L. *floruit*], flourished; *c.* [L. *circa*], about; *d.*, died.

The figures given in round brackets after a work are the year (or years) of its first publication, unless they are stated to be otherwise.

Below will be found the names and dates of the principal writers listed in chronological order from Chaucer to the present day. An attempt has been made to group them in such a way as to show the nature of their literary activity and the main periods or phases of literature into which they fall. A note on each of these periods will be found in its proper place in the encyclopædia.

Sometimes an author's name is listed more than once. If an author excels both as a poet and as a prose-writer, his



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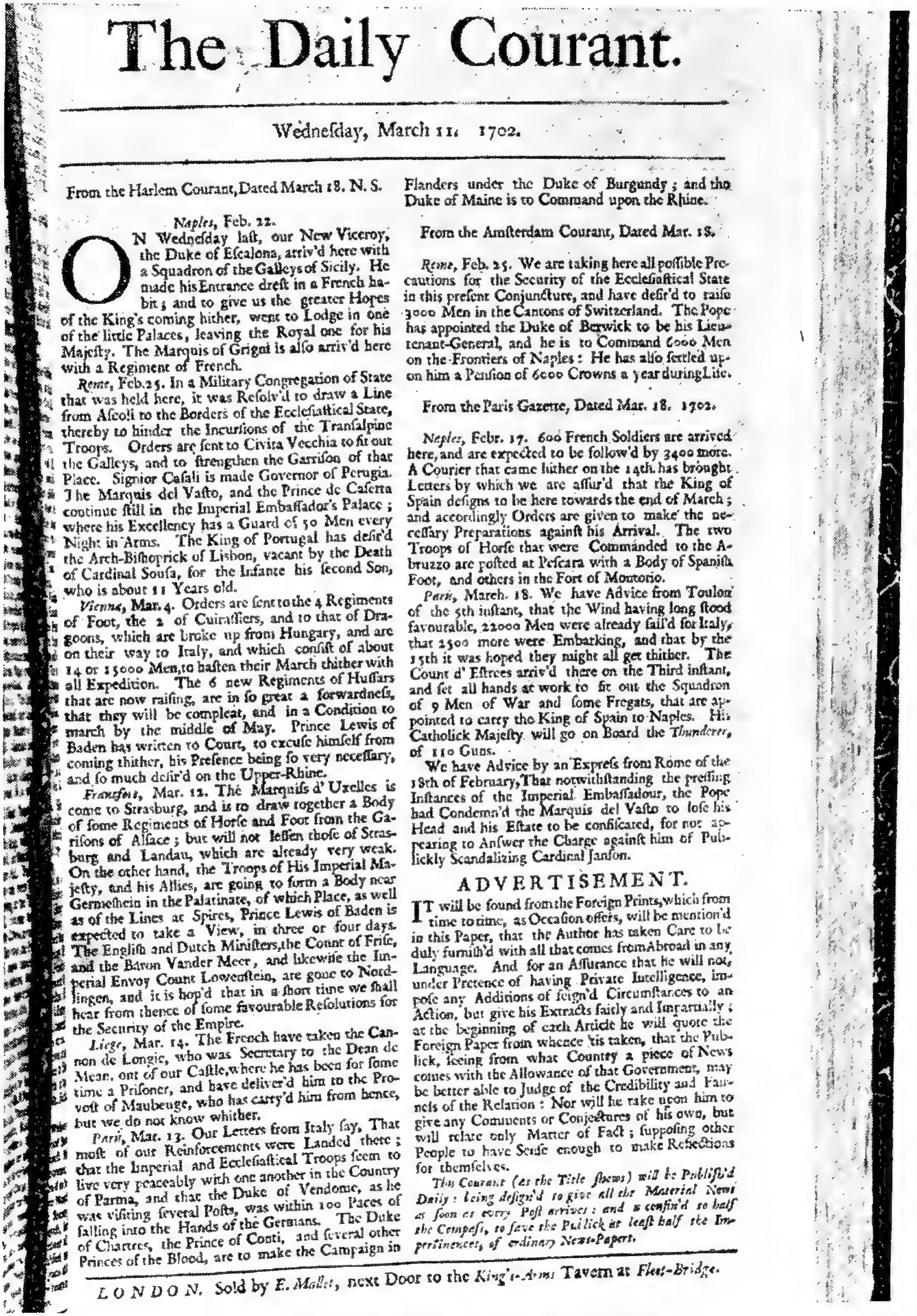


The Daily Courant.

Wedneſday, March 11. 1702.

From the Harlem Courant, Dated March 18. N. S.

Naples, Feb. 22.

ON Wedneſday laſt, our New Viceroy, the Duke of Eſcalona, arriv'd here with a Squadron of the Galleys of Sicily. He made his Entrance dreſt in a French habit; and to give us the greater Hopes of the King's coming hither, went to Lodge in one of the little Palaces, leaving the Royal one for his Majeſty. The Marquis of Grigni is alſo arriv'd here with a Regiment of French.

Rome, Feb. 25. In a Military Congregation of State that was held here, it was Reſolv'd to draw a Line from Aſcoli to the Borders of the Eccleſiaſtical State, thereby to hinder the Incurſions of the Tranſalpine Troops. Orders are ſent to Civita Vecchia to fit out the Galleys, and to ſtrengthen the Garriſon of that Place. Signior Caſali is made Governor of Perugia. The Marquis del Vaſto, and the Prince de Caſerta continue ſtill in the Imperial Embaſſador's Palace; where his Excellency has a Guard of 50 Men every Night in Arms. The King of Portugal has deſir'd the Arch-Biſhoprick of Lisbon, vacant by the Death of Cardinal Souſa, for the Infante his ſecond Son, who is about 11 Years old.

Vienna, Mar. 4. Orders are ſent to the 4 Regiments of Foot, the 2 of Cuiraſſiers, and to that of Dragoons, which are broke up from Hungary, and are on their way to Italy, and which conſiſt of about 14 or 15000 Men, to haſten their March thither with all Expedition. The 6 new Regiments of Huſſars that are now raiſing, are in ſo great a forwardneſs, that they will be compleat, and in a Condition to march by the middle of May. Prince Lewis of Baden has written to Court, to excuſe himſelf from coming thither, his Preſence being ſo very neceſſary, and ſo much deſir'd on the Upper-Rhine.

Francfort, Mar. 12. The Marquiſs d' Uxelles is come to Strasburg, and is to draw together a Body of ſome Regiments of Horſe and Foot from the Gariſons of Alſace; but will not leſſen thoſe of Strasburg and Landau, which are already very weak. On the other hand, the Troops of His Imperial Majeſty, and his Allies, are going to form a Body near Germeſhein in the Palatinate, of which Place, as well as of the Lines at Spires, Prince Lewis of Baden is expected to take a View, in three or four days. The Engliſh and Dutch Miniſters, the Count of Friſe, and the Baron Vander Meer, and likewiſe the Imperial Envoy Count Lowenſtein, are gone to Nordlingen, and it is hop'd that in a ſhort time we ſhall hear from thence of ſome favourable Reſolutions for the Security of the Empire.

Liege, Mar. 14. The French have taken the Canon de Longie, who was Secretary to the Dean de Mean, out of our Caſtle, where he has been for ſome time a Priſoner, and have deliver'd him to the Provoſt of Maubeuge, who has carry'd him from hence, but we do not know whither.

Paris, Mar. 13. Our Letters from Italy ſay, That moſt of our Reinforcements were Landed there; that the Imperial and Eccleſiaſtical Troops ſeem to live very peaceably with one another in the Country of Parma, and that the Duke of Vendome, as he was viſiting ſeveral Poſts, was within 100 Paces of falling into the Hands of the Germans. The Duke of Chartres, the Prince of Conti, and ſeveral other Princes of the Blood, are to make the Campaign in Flanders under the Duke of Burgundy; and the Duke of Maine is to Command upon the Rhine.

From the Amſterdam Courant, Dated Mar. 18.

Rome, Feb. 25. We are taking here all poſſible Precautions for the Security of the Eccleſiaſtical State in this preſent Conjuncture, and have deſir'd to raiſe 3000 Men in the Cantons of Switzerland. The Pope has appointed the Duke of Berwick to be his Lieutenant-General, and he is to Command 6000 Men on the Frontiers of Naples: He has alſo ſettled upon him a Penſion of 6000 Crowns a year during Life.

From the Paris Gazette, Dated Mar. 18. 1702.

Naples, Febr. 17. 600 French Soldiers are arrived here, and are expected to be follow'd by 3400 more. A Courier that came hither on the 14th. has brought Letters by which we are aſſur'd that the King of Spain deſigns to be here towards the end of March; and accordingly Orders are given to make the neceſſary Preparations againſt his Arrival. The two Troops of Horſe that were Commanded to the Abruzzo are poſted at Peſcara with a Body of Spaniſh Foot, and others in the Fort of Montorio.

Paris, March. 18. We have Advice from Toulon of the 5th inſtant, that the Wind having long ſtood favourable, 22000 Men were already ſail'd for Italy, that 2500 more were Embarking, and that by the 15th it was hoped they might all get thither. The Count d' Eſtrees arriv'd there on the Third inſtant, and ſet all hands at work to fit out the Squadron of 9 Men of War and ſome Fregats, that are appointed to carry the King of Spain to Naples. His Catholick Majeſty will go on Board the *Thunderer*, of 110 Guns.

We have Advice by an Expreſs from Rome of the 18th of February, That notwithſtanding the preſſing Inſtances of the Imperial Embaſſadour, the Pope had Condemn'd the Marquis del Vaſto to loſe his Head and his Eſtate to be confiſcated, for not appearing to Anſwer the Charge againſt him of Publickly Scandalizing Cardinal Janſon.

ADVERTISEMENT.

IT will be found from the Foreign Prints, which from time to time, as Occaſion offers, will be mention'd in this Paper, that the Author has taken Care to be duly furniſh'd with all that comes from Abroad in any Language. And for an Aſſurance that he will not, under Pretence of having Private Intelligence, impoſe any Additions of feign'd Circumſtances to an Action, but give his Extracts fairly and Impartially; at the beginning of each Article he will quote the Foreign Paper from whence 'tis taken, that the Publick, ſeeing from what Country a piece of News comes with the Allowance of that Government, may be better able to Judge of the Credibility and Fairneſs of the Relation: Nor will he take upon him to give any Comments or Conjectures of his own, but will relate only Matter of Fact; ſuppoſing other People to have Senſe enough to make Reflections for themſelves.

This Courant (as the Title ſhews) will be Publiſh'd Daily: being deſign'd to give all the Material News as ſoon as every Poſt arrives: and is confin'd to half the Compaſs, to ſave the Publick at leaſt half the Impertinences, of ordinary News-Papers.

LONDON. Sold by *E. Mallet*, next Door to the *King's-Arms* Tavern at *Fleet-Bridge.*

THE FIRST DAILY NEWSPAPER

Issued to the public on March 11, 1702.

name is given in two columns. Butler's name is repeated because, in spite of his chronological position, his work belongs in time and spirit to the Restoration period. Again, Hardy's name is repeated because his novels belong to the nineteenth century and his poetry to the twentieth.

Chronological List of Authors from Chaucer to the Present Day

1350-1500

MIDDLE AGES

Poetry

Gower, 1330–1408
Chaucer, 1340–1400
Langland, 1330–1400
Lydgate, 1370–1451

Ballads

Chevy Chase
Nutbrown Maid

Prose

Mandeville, *d.* 1372?
Wyclif, 1320–84
Trevisa, 1326–1412
Malory, *fl.* 1470
Pecock, 1395–1460

Drama

Everyman (15th century)
Fulgens and Lucrece

Printing

Caxton, 1422–91

1500-1700

HUMANISM

Poetry

Skelton, 1460–1529
Dunbar, 1465–1530
Wyatt, 1503–42
Surrey, 1517–47

Prose

Berners, 1467–1533
More, 1478–1535
Tyndale, *d.* 1536

Prose—cont.

Latimer, 1485–1555
Coverdale, 1488–1568
Elyot, 1499–1546
Ascham, 1515–68

Drama

Udall, 1505–56
Norton, 1532–84
Sackville, 1536–1608

RENAISSANCE

Poetry

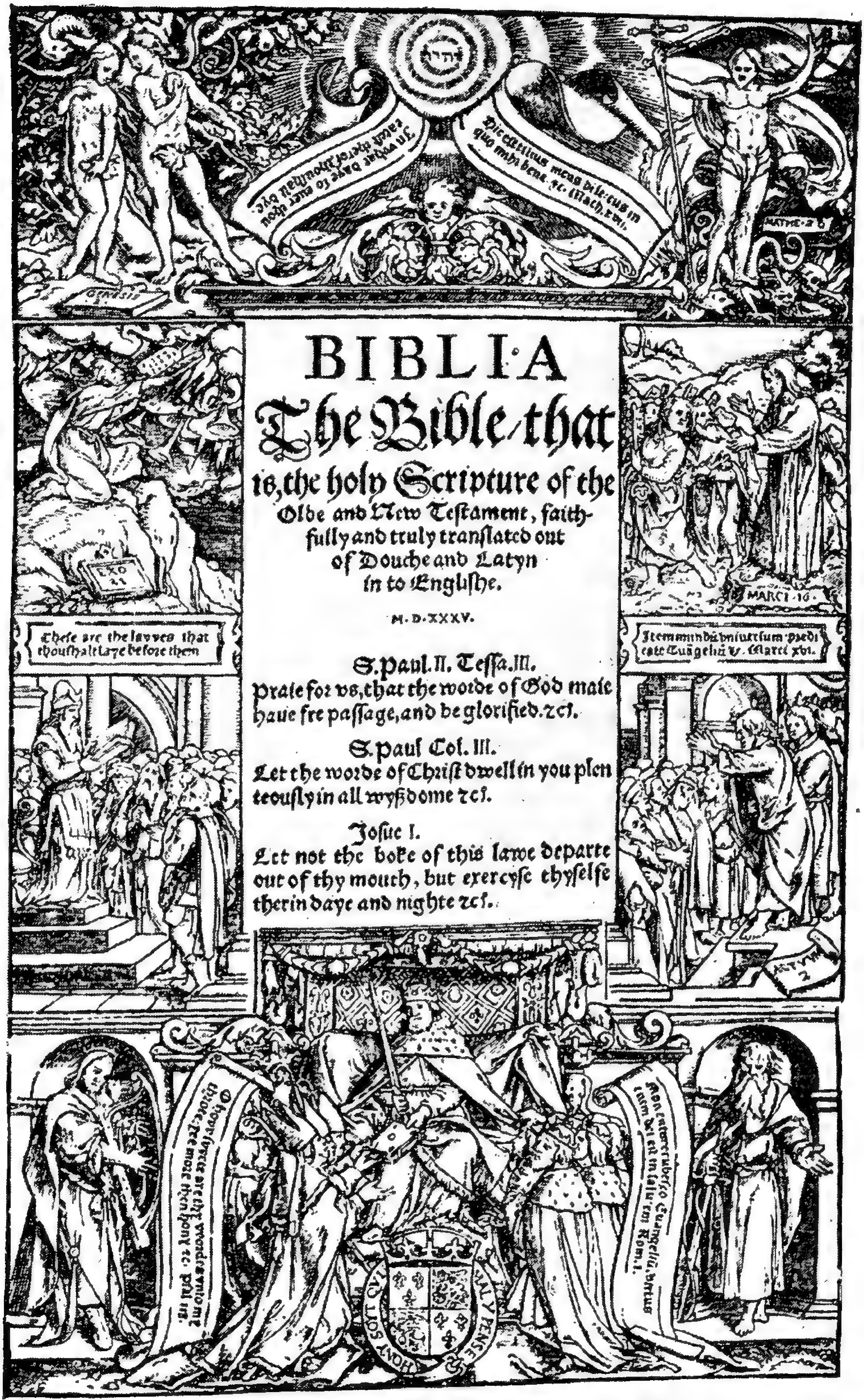
Spenser, 1552–99
Sidney, 1554–86
Drayton, 1563–1631
Shakespeare, 1564–1616
Donne, 1572–1631
Herrick, 1591–1674
Herbert, 1593–1633
Milton, 1604–1674

Poetry—cont.

Suckling, 1609–42
Butler, 1612–80
Cowley, 1618–67
Marvell, 1621–78

Prose

Deloney, 1543–1600
Sidney, 1554–86


Hic eſt filius meus dilectus in quo mihi bene ⁊c. Math. xvii.
Geneſis
MATHE. 28
EXO 20
These are the lawes that thou ſhalt laye before them
MARCI. 16.
Ite in mundum vniuerſum predicate Euāgeliū ⁊c. Marci xvi.
ACTVVM 2
O how ſwete are thy wordes vnto my throte: ye more then hony ⁊c. pſal. cxix.
Non erubeſco Euangeliū, virtus enim dei eſt in ſalutem Rom. i.
HONY SOIT QVY MAL Y PENSE

BIBLIA
The Bible/that
is, the holy Scripture of the
Olde and New Teſtament, faith-
fully and truly tranſlated out
of Douche and Latyn
in to Engliſhe.

M.D.XXXV.

S.paul.II. Teſſa.III.
Praie for vs, that the worde of God maie
haue fre paſſage, and be glorified. ⁊c.

S.paul Col. III.
Let the worde of Chriſt dwell in you plen
teouſly in all wyſdome ⁊c.

Joſue I.
Let not the boke of this lawe departe
out of thy mouth, but exercyſe thyſelfe
therin daye and nighte ⁊c.

TITLE PAGE OF THE COVERDALE BIBLE

Prose—cont.

Hooker, 1554–1600
Lyly, 1554–1606
Bacon, 1561–1626
Nashe, 1567–1601
Burton, 1577–1640
Overbury, 1581–1613
Earle, 1601–65
Browne, 1605–82
Fuller, 1608–61
Milton, 1608–74

Criticism

Sidney, 1554–86

Biography

Walton, 1593–1683

Drama

Lyly, 1554–1606
Kyd, 1557–95
Peele, 1558–97
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Middleton, 1570–1627
Dekker, 1570–1632
Jonson, 1572–1637
Fletcher, 1579–1625
Webster, 1580–1625
Massinger, 1583–1640
Beaumont, 1584–1616
Heywood, *d.* 1650
Ford, *fl.* 1639

RESTORATION

Poetry

Butler, 1612–80
Dryden, 1631–1700

Drama

Davenant, 1606–68
Dryden, 1631–1700
Etherege, 1634–91
Wycherley, 1640–1716
Otway, 1652–85
Vanbrugh, 1664–1726
Congreve, 1670–1729
Farquhar, 1678–1707

Prose

Clarendon, 1609–74
Bunyan, 1628–88
Burnet, 1643–1715

Criticism

Dryden, 1631–1700

Diary

Evelyn, 1620–1706
Pepys, 1633–1703

Philosophy

Hobbes, 1588–1679
Locke, 1632–1704

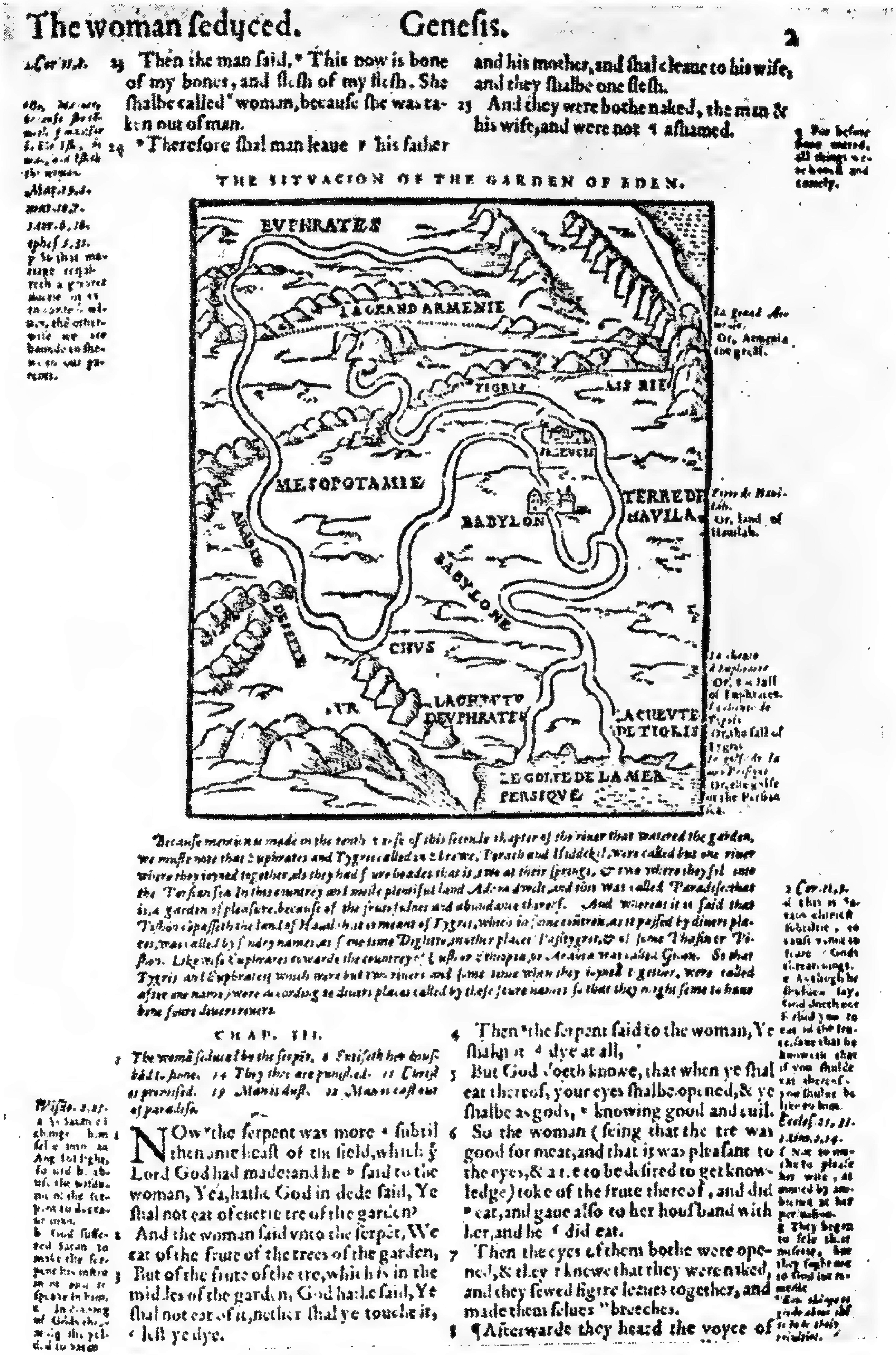
1700-1800 CLASSICAL PERIOD

Poetry

Young, 1683–1765
Gay, 1685–1732
Pope, 1688–1744
Thomson, 1700–48
Johnson, 1709–84
Gray, 1716–71

Poetry—cont.

Collins, 1721–59
Cowper, 1731–1800
Chatterton, 1752–70
Crabbe, 1754–1832
Blake, 1757–1827
Burns, 1759–96



The woman ſeduced. Genesis. a

1.Cor.11.8. 23 Then the man ſaid, * This now is bone of my bones, and fleſh of my fleſh. She ſhalbe called º woman, becauſe ſhe was taken out of man.

Or, Man-eſſe, becauſe ſhe commeth of man: for in Ebrewe, Iſh is man, and Iſhah the woman.

Mat.19.5. mar.10.7. 1.cor.6.16. ephes.5.31.

24 * Therefore ſhal man leaue p his father and his mother, and ſhal cleaue to his wife, and they ſhalbe one fleſh.

p So that mariage requireth a greater duetie of vs to our wiues, otherwiſe we are bounde to ſhewe to our parents.

25 And they were bothe naked, the man & his wife, and were not q aſhamed.

q For before ſinne entred, all things were honeſt and comely.

THE SITVACION OF THE GARDEN OF EDEN.

La grand Armenie. Or, Armenia the great.

Terre de Hauilah. Or, land of Hauilah.

La cheute d'Euphrates Or, the fall of Euphrates. La cheute de Tigris Or, the fall of Tygris. Le golfe de la mer Perſique Or, the gulfe of the Perſian ſea.

Becauſe mention is made in the tenth verſe of this ſeconde chapter of the riuer that watered the garden, we muſt note that Euphrates and Tygris called in Ebrewe, Perath and Hiddekel, were called but one riuer where they ioyned together, as they had foure heades: that is, two at their ſprings, & two where they fel into the Perſian ſea. In this countrey and moſte plentiful land Adam dwelt, and this was called Paradiſe: that is, a garden of pleaſure, becauſe of the frutefulnes and abundance thereof. And whereas it is ſaid that Piſhon compaſſeth the land of Hauilah, it is meant of Tygris, which in ſome countreis, as it paſſed by diuers places, was called by ſundrie names, as ſometime Diglitto, in other places Paſitygris, & of ſome Phaſis or Piſon. Likewiſe Euphrates towarde the countrey of Cuſh or Ethiopia, or Arabia was called Gihon. So that Tygris and Euphrates (which were but two riuers and ſome time when they ioyned together, were called after one name) were according to diuers places called by theſe foure names, ſo that they might ſeme to haue bene foure diuers riuers.

CHAP. III.

1 The womã ſeduced by the ſerpẽt. 6 Entiſeth her houſband to ſinne. 14 They thre are puniſhed. 15 Chriſt is promiſed. 19 Man is duſt. 23 Man is caſt out of paradiſe.

Wiſd.2.24.

1 NOw * the ſerpent was more a ſubtil then anie beaſt of the field, which ỹ Lord God had made: and he b ſaid to the woman, Yea, hathe God in dede ſaid, Ye ſhal not eat of euerie tre of the garden?

a As Satan can change him ſelf into an Angel of light, ſo did he abuſe the wiſdome of the ſerpent to deceaue man.

b God ſuffered Satan to make the ſerpent his inſtrument and to ſpeake in him.

2 And the woman ſaid vnto the ſerpẽt, We eat of the frute of the trees of the garden,

3 But of the frute of the tre, which is in the middes of the garden, God hathe ſaid, Ye ſhal not eat of it, nether ſhal ye touche it, c leſt ye dye.

c In doubting of Gods threatning ſhe yelded to Satan.

2.Cor.11.3.

4 Then * the ſerpent ſaid to the woman, Ye ſhal not d dye at all,

d This is Satans chiefeſt ſubtiltie, to cauſe vs not to feare Gods threatnings.

5 But God doeth knowe, that when ye ſhal eat thereof, your eyes ſhalbe opened, & ye ſhalbe as gods, e knowing good and euil.

e As though he ſhulde ſay, God doeth not forbid you to eat of the frute, ſaue that he knoweth that if you ſhulde eat thereof, you ſhulde be like to him.

Eccleſ.25.26. 1.tim.2.14.

6 So the woman (ſeing that the tre was good for meat, and that it was pleaſant to the eyes, & a tre to be deſired to get knowledge) toke of the frute thereof, and did * eat, and gaue alſo to her houſband with her, and he f did eat.

f Not ſo muche to pleaſe his wife, as moued by ambition at her perſuaſion.

7 Then the eyes of them bothe were opened, & they g knewe that they were naked, and they ſewed figge tre leaues together, and made them ſelues h breeches.

g They began to fele their miſerie, but they ſoght not to God for remedie.

h Ebr. things to girde about them to hide their priuities.

8 ¶ Afterwarde they heard the voyce of

A PAGE FROM THE "BREECHES" BIBLE

Drama

Rowe, 1674–1718
Gay, 1685–1732
Goldsmith, 1730–74
Sheridan, 1751–1816

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Boswell, 1740–95

Letter

Gray, 1716–71
Walpole, 1717–97
Cowper, 1731–1800

History, Philosophy, Politics

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Burke, 1729–97
Gibbon, 1737–94
Paine, 1737–1809

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Richardson, 1689–1761
Fielding, 1707–54
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Walpole, 1717–97
Smollett, 1721–71
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Radcliffe, 1764–1823

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Steele, 1672–1729

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THE ROMANTIC REVIVAL

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Wordsworth, 1770–1850
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Byron, 1788–1824
Shelley, 1792–1822
Clare, 1793–1864
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Coleridge, 1772–1834
Lamb, 1775–1834
Hazlitt, 1778–1830

Essay

Lamb, 1775–1834
Hazlitt, 1778–1830
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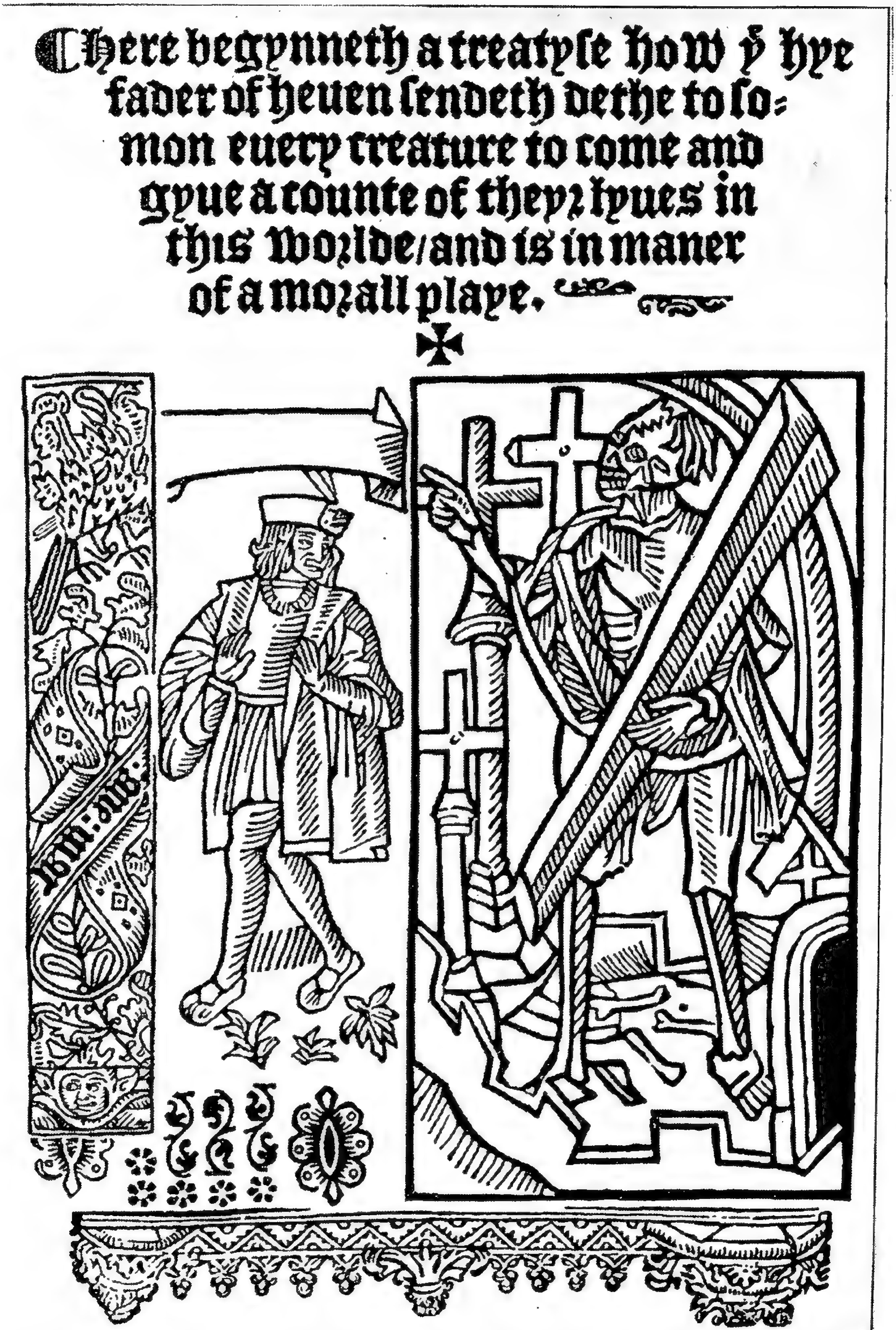
Southey, 1774–1843
De Quincey, 1785–1859

Philosophy, Politics

Bentham, 1748–1832
Cobbett, 1762–1835
Owen, 1771–1858



Here begynneth a treatyſe how yͤ hye
fader of heuen ſendeth dethe to ſo=
mon euery creature to come and
gyue a counte of theyr lyues in
this worlde/and is in maner
of a morall playe.

THE FIRST PAGE OF "EVERYMAN"

THE VICTORIAN PERIOD

Poetry

Tennyson, 1809–92
Browning, 1812–89
Arnold, 1822–88
D. G. Rossetti, 1828–82
Morris, 1834–96
Swinburne, 1837–1909
Hopkins, 1844–89
Wilde, 1856–1900

Drama

Pinero, 1855–1934
Wilde, 1856–1900

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Macaulay, 1800–59

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Thackeray, 1811–63
Dickens, 1812–70
C. Brontë, 1816–55
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Meredith, 1828–1909
Butler, 1835–1902
Hardy, 1840–1928

Criticism

Ruskin, 1819–1900
Arnold, 1822–88
Pater, 1839–94

Essay

R. L. Stevenson, 1850–94

History, Science, Philosophy, Religion

Carlyle, 1795–1881
Macaulay, 1800–59
Newman, 1801–90
Mill, 1806–73

Darwin, 1809–82
Spencer, 1820–1903
Huxley, 1825–95
Doughty, 1843–1926

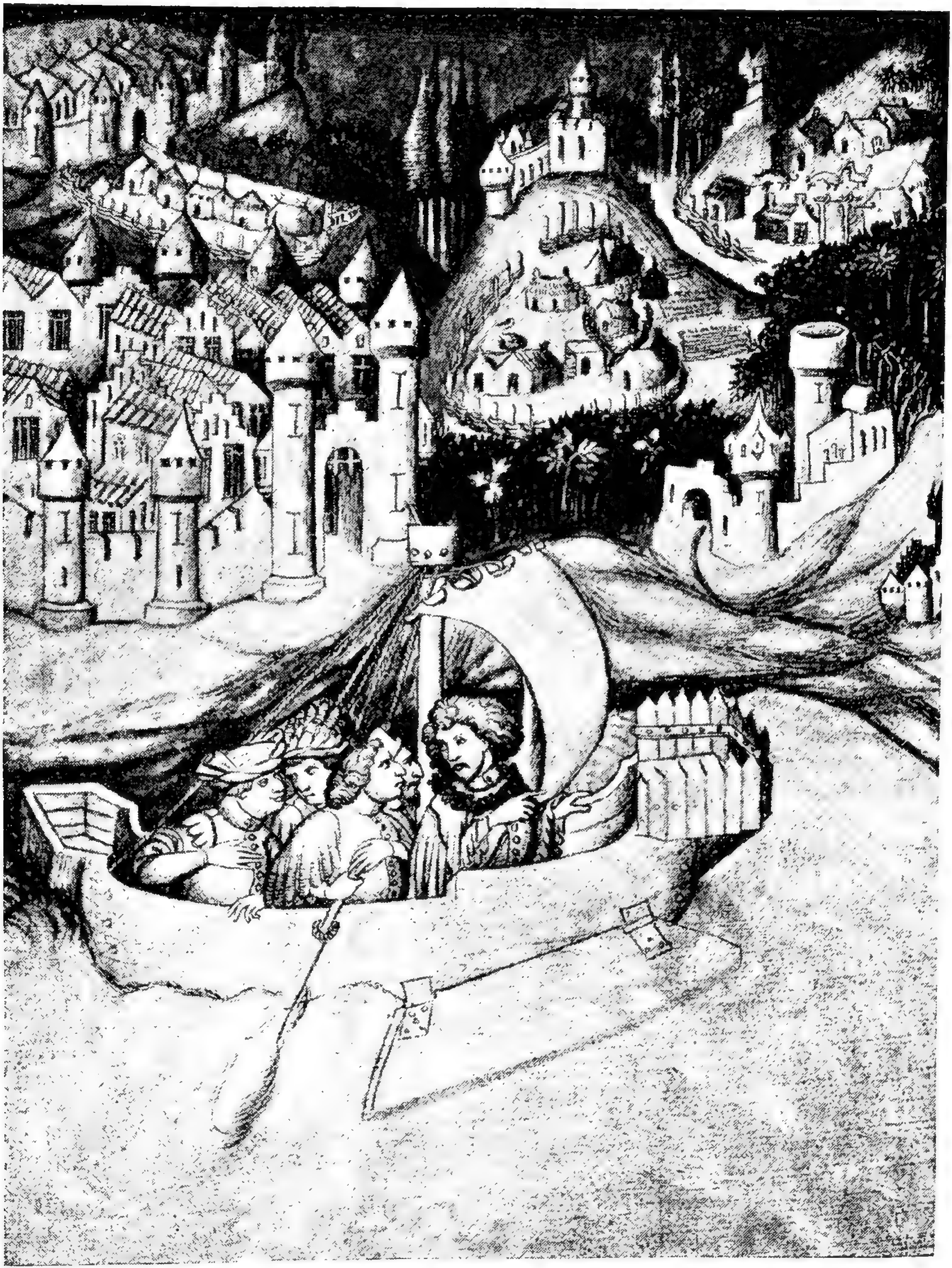
TWENTIETH CENTURY

Poetry

Hardy, 1840–1928
Bridges, 1844–1930
Thompson, 1859–1907
A. E. Housman, 1859–1936
Newbolt, 1862–
Yeats, 1865–
Russell ("A. E."), 1867–1935
Binyon, 1869–
Davies, 1871–
De la Mare, 1873–
Masefield, 1878–
Gibson, 1878–
Noyes, 1880–

Poetry—cont.

Abercrombie, 1881–
Flecker, 1884–1915
Wolfe, 1885–
Sassoon, 1886–
Wyndham Lewis, 1886–
Brooke, 1887–1915
Edith Sitwell, 1887–
T. S. Eliot, 1888–
Graves, 1895–
Blunden, 1896–
Day Lewis, 1904–
W. H. Auden, 1907–
Spender, 1909–



AN ILLUSTRATION FROM THE "VOYAGES" OF SIR JOHN MANDEVILLE

According to certain authorities, the author of this work was a Fleming, Jean d'Outremeuse, who lived at Liège. It purports to be a guide for travellers to the Holy Land, but it embraces a lot of legendary world geography and natural history in which the miraculous is inextricably mingled with actual observation.

Novel

W. H. Hudson, 1841–1922
George Moore, 1852–1933
Gissing, 1857–1903
Conrad, 1857–1924
Wells, 1866–
Bennett, 1867–1931
Galsworthy, 1867–1933
Douglas, 1868–
Maugham, 1874–
T. F. Powys, 1875–
Forster, 1879–
Woolf, 1882–
Joyce, 1882–
Mackenzie, 1883–
Webb, 1883–1927
Walpole, 1884–
D. H. Lawrence, 1885–1930
Edward Thompson, 1886–
Wyndham Lewis, 1886–
Sassoon, 1886–
A. P. Herbert, 1890–
David Garnett, 1892–
Aldington, 1892–
Sayers, 1893–
J. B. Priestley, 1894–
Aldous Huxley, 1894–
Graves, 1895–
Cronin, 1896–
O'Flaherty, 1897–
H. E. Bates, 1905–

Criticism

Lubbock, 1879–
Muir, 1887–
Eliot, 1888–
Middleton Murry, 1889–
Read, 1893–

Drama

Shaw, 1856–
Gregory, 1859–1932
Barrie, 1860–1937
Zangwill, 1864–1926
L. Housman, 1865–
Synge, 1871–1909
Maugham, 1874–
Granville-Barker, 1877–
Dunsany, 1878–
Drinkwater, 1882–1937
St. John Ervine, 1883–
O'Casey, 1884–
Coward, 1899–
Auden, 1907–

Biography

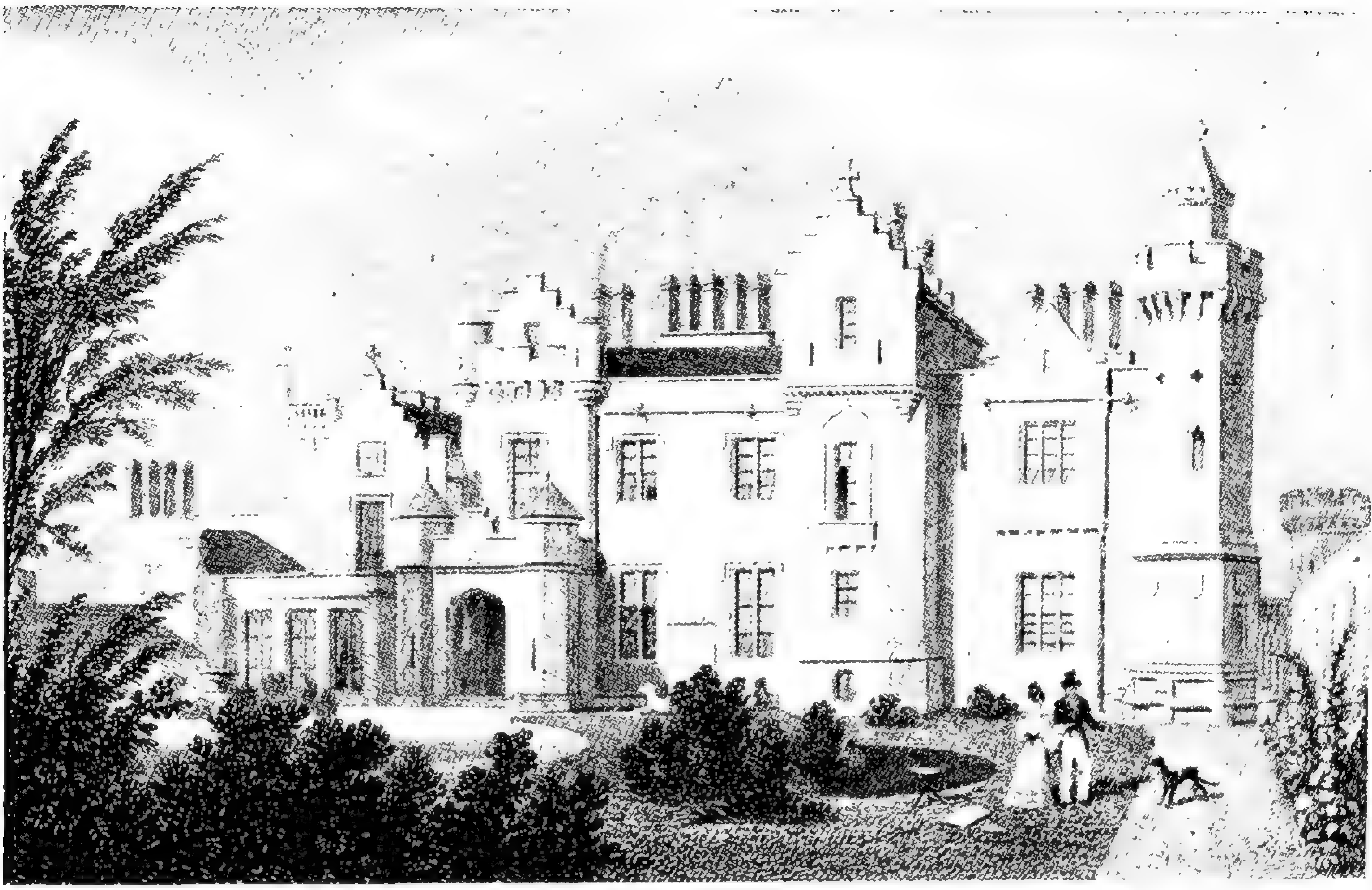
Wells, 1866–
Belloc, 1870–
Strachey, 1880–1932
T. E. Lawrence, 1888–1935

Essay

E. V. Lucas, 1868–1938
Chesterton, 1874–1936
Lynd, 1879–

Short Story

Kipling, 1865–1936
Wells, 1866–
Galsworthy, 1867–1933
T. F. Powys, 1875–
Coppard, 1878–
Dunsany, 1878–
Joyce, 1882–
D. H. Lawrence, 1885–1930
Mansfield, 1888–1923



TWO FAMOUS PLACES OF LITERARY PILGRIMAGE

Above: Abbotsford, owned by Sir Walter Scott; below: Rydal Water in the Lake District, famous for its association with Wordsworth and the Lakeland poets.

A

Abercrombie, Lascelles (1881–), is Goldsmiths Reader in English Literature at Merton College, Oxford. He has the distinction of being the one living poet whose works are represented in the Oxford edition of the English poets. His work on English prosody is outstanding. See *The Poems of Lascelles Abercrombie* (1930) and *Principles of Literary Criticism* (1932).

Abou Ben Adhem, poem by Leigh Hunt (q.v.).

Abracadabra, a magical word used in Cabalistic spells. It is written in a triangular arrangement and is intended to convey the idea of infinity.

Absalom and Achitophel, a satirical poem by Dryden (q.v.) dealing with the Monmouth Rebellion.

Absolute, Sir Anthony, a character from *The Rivals* by Sheridan. His son is Captain Absolute.

Academy, now used for an educational building or exhibition. The name comes from *academia*, a grove near Athens, where the doctrines of Plato were taught.

Adam Bede, a novel by George Eliot, published in 1859.

Addison, Joseph (1672–1719), lived in an age when literary ability brought high political advancement. But he is now remembered, not as a Whig under-secretary of state, but as a writer of essays in the *Spectator* and as the creator of Sir Roger de Coverley. The moral middle-class tone ("commercial respectability") of his essays had a salutary effect on public morals and conduct.

Dr. Johnson said of him that he thought "faintly but justly."

Adonais, poem by Shelley, published in 1821, being an elegy on the death of John Keats.

Advancement of Learning, The (1605), is the major English work of Francis Bacon. In it he makes a humanist's apology for learning, defining it as the representation of truth "for the benefit and use of men," gained by a contemplation of God's works, which include the world of nature and the world of man.

Adventures of a Younger Son, The, by E. J. Trelawney, published in 1831, a novel famous for its descriptions of Eastern scenes and the wild Byronic character of its hero.

A. E., is the pseudonym of George William Russell (1867–1935), who was born in Lurgan, Co. Armagh, Ireland. An enthusiastic supporter of the Irish nationalist movement, he was active in promoting the Irish National Theatre, which later became the Abbey Theatre. His poetry includes *Homeward Songs by the Way* (1894) and *The Earth Breath* (1897). See his *Collected Poems* (1913; 2nd ed., 1926).

A
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ABRACADABRA

Aesthetic Movement, The, a retrospective artistic movement in England during the 80's, often confused with the Pre-Raphaelite Movement (q.v.). It is held up to ridicule in the Gilbert and Sullivan opera, *Patience*.

Agnes Grey, a novel by Anne Bronte (q.v.) published in 1847.

Aguecheek, Sir Andrew, a foppish knight from Shakespeare's *Twelfth Night.*

Ahab, Captain, the hero of *Moby Dick*, Herman Melville's great whaling novel.

Aiken, Conrad, (1889–), an American poet, critic and novelist, now resident in England. Among his works may be noted *The Charnel Rose* (1918) and *Blue Voyage* (1927).

Ainsworth, William Harrison (1805–1882), gave up the legal profession for publishing and publishing for journalism and literature. He made his name as a writer of romantic historical novels, in which vivid description makes up for absence of characterization. The best of them are *The Tower of London* (1840), *Old St. Paul's* (1841) and *The Lancashire Witches* (1848).

Alchemist, The, the greatest play of Ben Jonson, printed in 1612.

Aldington, Richard (1892–), served in France during the War. His most important novel, *Death of a Hero* (1919), is a record of his war experiences as well as being a terrible indictment of a corrupt civilization. Aldington is noteworthy also as a poet. See his *Collected Poems* (1928) and *The Poems of Richard Aldington* (1934).

Alexandrine, an iambic line of six feet not often used in English verse.

All for Love, or *The World Well Lost.* Dryden's finest play (1678).

Allegory, can be defined as symbolical narrative in which persons and events have a secondary meaning. Examples of the allegory in English are Spenser's *Faery Queene* and Bunyan's *Pilgrim's Progress.*

Allegro, L', *The Cheerful Man*, a poem by Milton, 1632.

Allworthy, Squire, a character in *Tom Jones* by Fielding, representative of the country gentleman of the period.

Almayer's Folly, the first novel of Joseph Conrad, was published in 1895. It is an impressive story of a white man of Dutch extraction who, unsupported by the ideals of western civilization, becomes a hopeless failure in the savage environment of the east coast of Borneo.

Alton Locke, tailor and poet, a novel by Charles Kingsley (1850).

Amaryllis, a pastoral name used by the classical poets and adopted by Spenser, Milton and others. Cf.

> "Were it not better done as others use,
> To sport with Amaryllis in the shade."
>
> Milton (*Lycidas*).

Amazing Marriage, The, novel by George Meredith (1895).

Amelia, Fielding's last novel (1751).

Amphibrach, a poetic foot of one long between two short syllables, as in the word Calcutta.

Amyas Leigh, the hero of *Westward Ho!* (1855) by Charles Kingsley.

Anacrusis, an additional syllable at the beginning of a verse as:

> "Till danger's troubled night depart,
> *And* the star of peace return."

Anand, Mulk Raj (1907–), novelist and critic, born in Peshawar. In 1925 he won a research scholarship and studied philosophy in London and Cambridge, obtaining a Doctor's degree. Apart from his early art criticism in books like *Persian Painting* (Faber), *The Hindu View of Art* (Unwin), and several other pamphlets which he repudiates, his publications are: *Untouchable* (Wishart, 1935), the first of a series of novels on the basic social conflicts in India to-day, of which the second was *The Coolie* (Lawrence & Wishart, 1936), the third, *Two Leaves and a Bud* (Lawrence & Wishart, 1937). These are to be followed by *The Village*, *Civilization*, *All Men are Equal.*

Anapaest, an inverted dactyl (q.v.) consisting of two short syllables and a long one.

Anatomy of Melancholy, THE, a work by Robert Burton, published in 1621, dealing with the definition, causes, symptoms and properties of melancholy, treated in a semi-humorous philosophical manner.

Ancient Mariner, THE RIME OF THE, a poem by S. T. Coleridge, which first appeared in *Lyrical Ballads* in 1798, and had a great influence upon romantic poetry.

Anglo-Indian Fiction, may be said to include any work of fiction in English which deals with the life of Indians or Anglo-Indians or Englishmen and Englishwomen in India.

Anna Christie, a play by Eugene O'Neill, first produced in 1921, in which the American actress, Pauline Lord, gave a memorable performance.

Annual Register, THE, a review of the news events of the year, together with obituaries of famous people, new books, and the progress of science. It was founded in 1758 and a new volume appears annually.

Aphorism, a short sentence into which much thought or observation has been compressed.

Apocrypha, THE, those books in the Old Testament which were excluded from the Bible by the Protestants during the Reformation as they were not believed to be inspired.

Apollonius of Tyana (?–4 B.C.), a Pythagorean philosopher with a reputation as a wizard.

Apologie for Poetrie, AN, by Sir P. Sidney, was written in 1581, first printed in 1595, and afterwards printed with the title of *The Defence of Poesie.* It is regarded as the first important piece of literary criticism in English literature. In it occurs the famous definition of poetry as a "speaking picture, with this end, to teach and delight."

FLORA ROBSON
as ANNA CHRISTIE

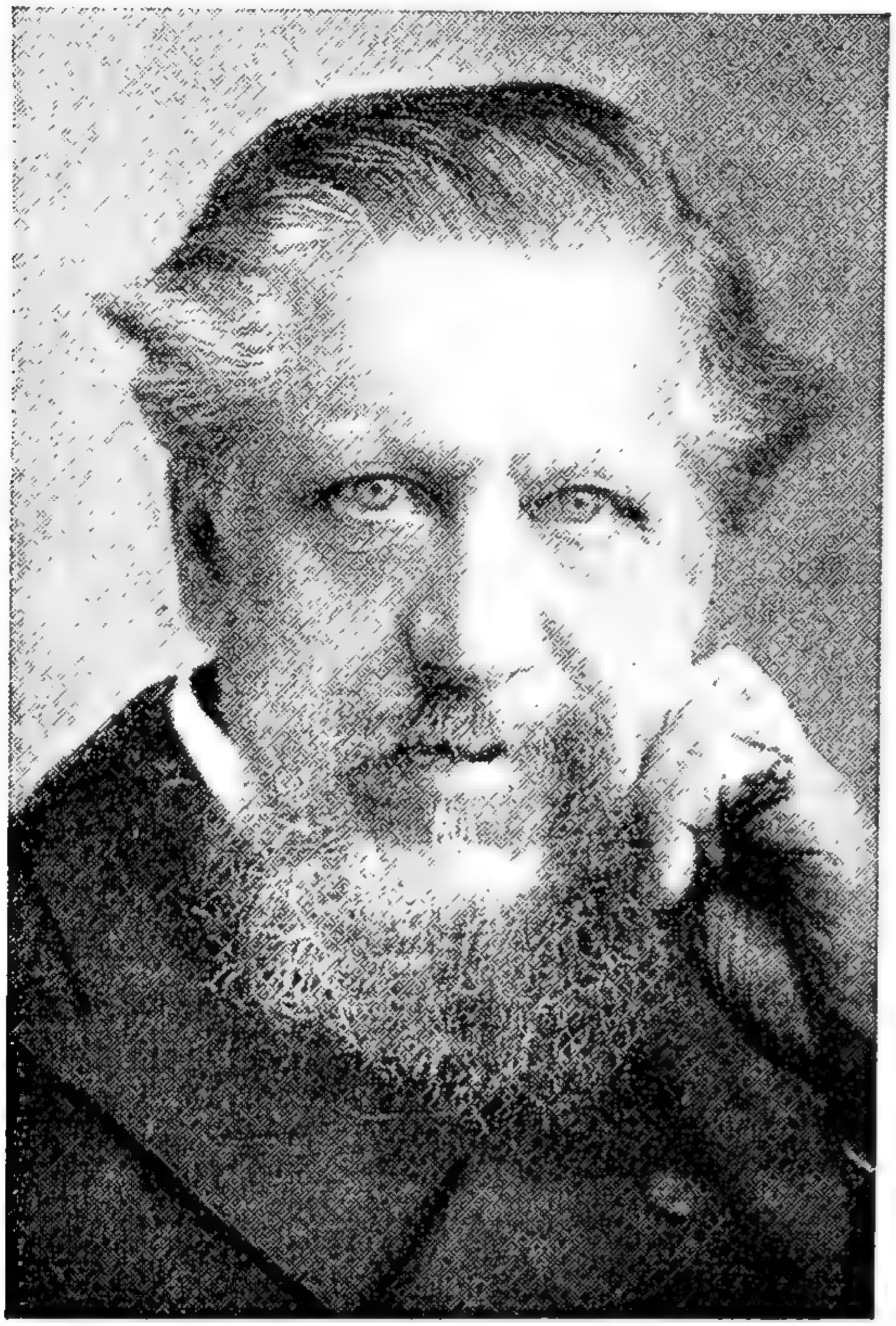
Apologue, a short story presenting a moral.

Apophthegm. *See* APHORISM.

Aposiopesis. *See page* 274.

Arnold, SIR EDWIN (1832–1904), was appointed Principal of the Government Deccan College at Poona in 1856. In 1879 he published *The Light of Asia*, the first of his poems in which he tried to interpret the life and thought of India. His other works include *The Song of Songs of India* (1875) and *The Light of the World* (1891).

Arnold, MATTHEW (1822–88), son of Thomas Arnold, the great headmaster of Rugby. He was an inspector of schools for some years and distinguished himself as an educationalist by his study of popular education in France and Germany. He was also an outstanding critic and poet. His *Essays in Criticism* (1865 and 1888) are justly famous. His well-known poems, *Sohrab and Rustum* and *The Scholar Gipsy* are



SIR EDWIN ARNOLD

contained in *Poems* (1853), *Balder Dead* in *Poems, 2nd Series* (1855), and *Thyrsis* in *New Poems* (1867). He was Professor of Poetry at Oxford from 1857–67.

Arnold, William Delafield (1828–59), brother of the famous Matthew Arnold, wrote *Oakfield, or Fellowship in the East* (1853), a scathing and despairing condemnation of nineteenth-century Anglo-Indian life in all its phases.

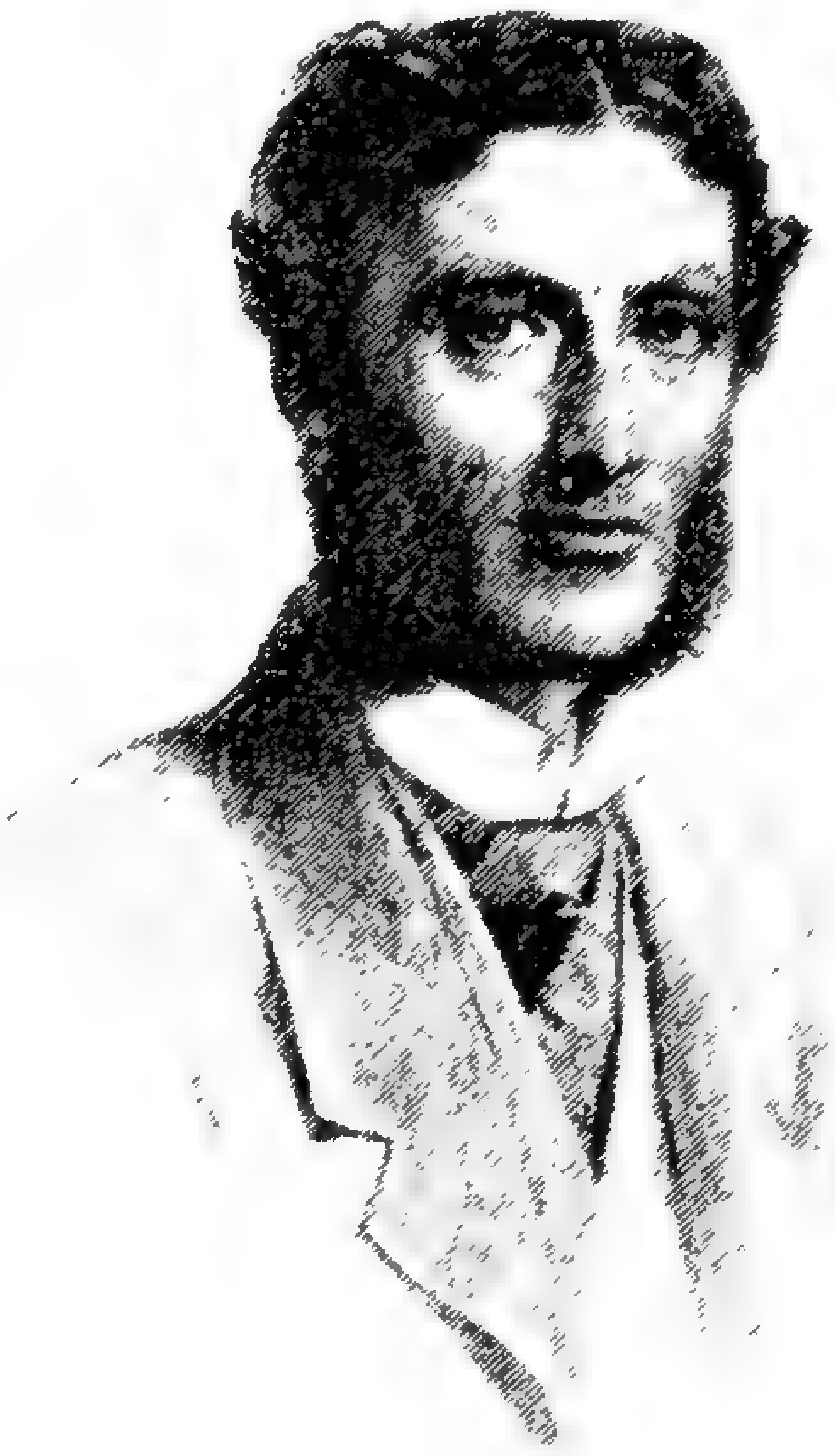
Ascham, Roger (1515–68), became tutor to Queen Elizabeth. His interests are expressed in *Toxophilus* (1545), a treatise on archery written in dialogue, and in *The Scholemaster* (1570). In *The Scholemaster* he shows that the best method of teaching and learning is none other than the natural and reasonable method. He stresses the fact that a reasonable method of learning is useless unless the schoolmaster has a proper understanding of the nature of his pupils. And most punishment, he declares, is due to lack of understanding on the part of the schoolmaster: "But this I will say, that even the wisest of your great beaters, do as often punish nature, as they do correct faults."

Artful Dodger, The, a character in *Oliver Twist*, by Dickens.

Astley, Philip (1742–1814), a famous rider and the owner of a circus in London. Often mentioned in contemporary fiction.

Atheists Tragedy, The, a play by Cyril Tourneur (q.v.).

Auden, Wystan Hugh (1907–), is recognized by many people as one of the most important young poets of to-day. If his poetry is difficult, it is probably because he has eliminated all prosaic elements from his language. This elimination results in a poetic vitality which makes most Georgian poetry seem weak-kneed in comparison. His poetry includes *Poems* (1930) and *Look Stranger* (1936). Auden has also



MATTHEW ARNOLD

A scene from the London production of Auden's "The Ascent of F6."

written verse-plays in collaboration with Christopher Isherwood entitled *The Dog Beneath the Skin* and *The Ascent of F6*.

Augustan Age, means with reference to English literature, the period dominated by Pope in poetry and by Addison in prose.

Aurora Leigh, a romantic novel in blank verse by Mrs. Browning, published in 1856.

Austen, JANE (1775–1817), novelist.

Her letters reflect the triviality of the events which made up her life as the daughter of a country clergyman. A fallen elm or a visit to the dentist were of tremendous importance to her.

This circumscribed life is interpreted with fidelity and ironic humour in her six novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Northanger Abbey* and *Persuasion* (1818). The following works were not published till recently: *Lady Susan*, *Love and Freindship*, *The Watsons*, *Sanditon.*

B

Bab Ballads, THE, a book of humorous poems by W. S. Gilbert, many of which were used in the Gilbert and Sullivan operas.

Babbitt (1922), is the most important novel of the American author Sinclair Lewis. In general, it is a description of the executive business class in a typical American commercial city called Zenith—a class of people united by their devotion to the god of "Punchful Prosperity." In particular, it is a study of an individual member of this class—Mr. George F. Babbitt, realtor.

Bacon, FRANCIS, BARON VERULAM, VISCOUNT ST. ALBANS (1561–1626), owed his advancement in the state to the favour of the Earl of Essex and his downfall to 'corruption and neglect' in the discharge of his duties as Lord Chancellor. His most important works in English are the *Essays* (1597), *Advancement of Learning* (q.v.) and *History of Henry VII* (1622).

A nineteenth century illustration to the ballad of "Chevy Chase."

Balfour, DAVID, the hero of Stevenson's *Kidnapped.* He also appears in *Catriona.*

Ballad, originally meant any song sung to accompany a dance. To-day the word is often used to describe the sentimental popular song which is born with indecent haste in America and dies with indecent haste in England. Examples of fifteenth-century ballads are *Chevy Chase* and *The Nutbrown Maid.*

Ballade, a poem divided into verses of seven or eight lines, each ending with the same line, followed by a four-line 'envoy' to a prince or princess, the envoy itself ending with the same refrain.

Barchester Towers, perhaps the best known novel by Anthony Trollope. It forms the second of the *Barsetshire* series, is the sequel to *The Warden,* and is followed by *Doctor Thorne, Framley Parsonage,* and the *Last Chronicles of Barset.*

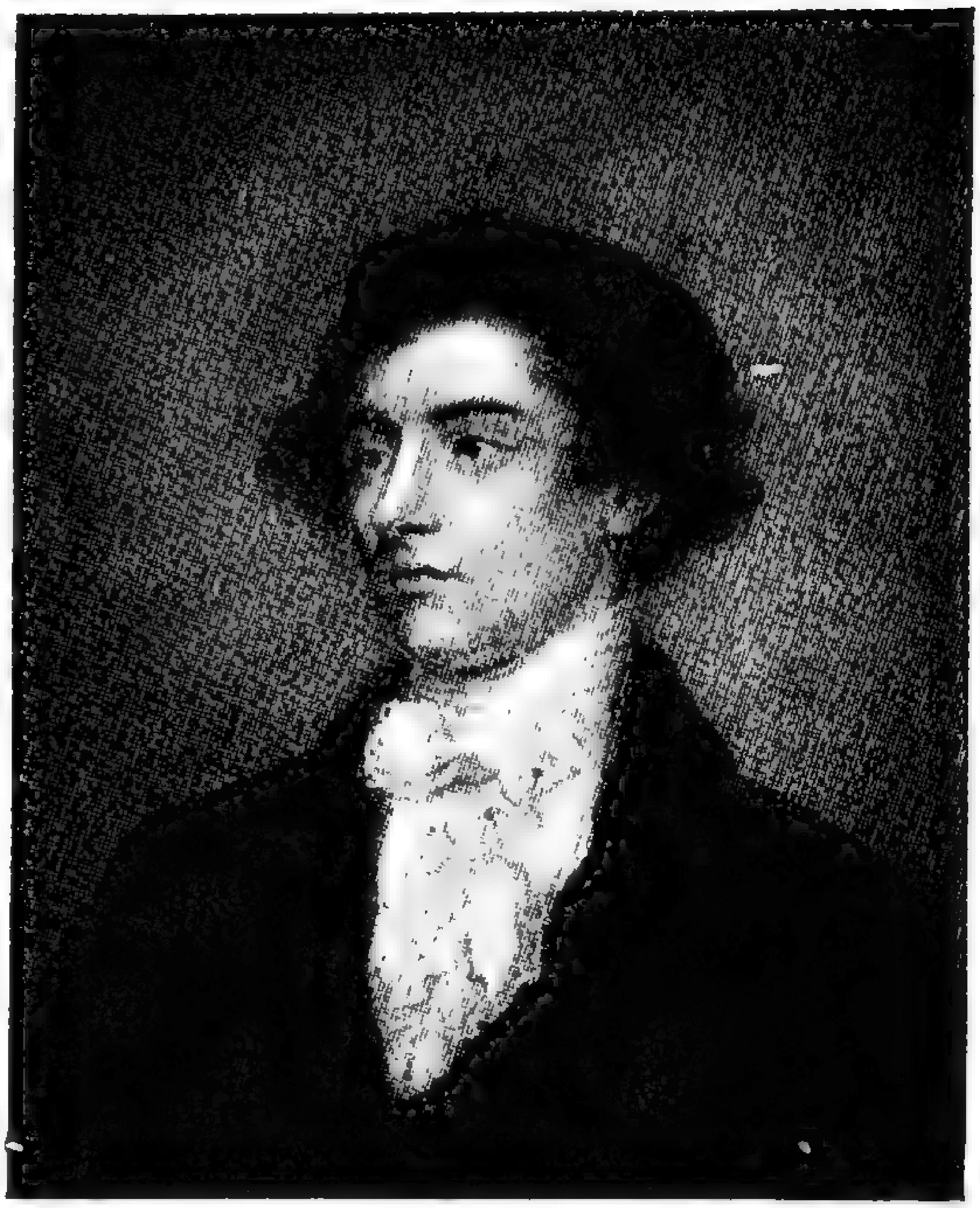
Bardell, Mrs., the landlady in *The Pickwick Papers,* who sues Mr. Pickwick for breach of promise.

Barnaby Rudge, a novel by Dickens, published in 1841, whose interest centres round the Gordon Riots.

Baroque, heavy, over-decorated architecture. The name is now sometimes applied to certain types of poetry and prose that are too florid or ornate.

Baring, MAURICE (1874–   ), is the son of Lord Revelstoke. After some years in the diplomatic service, he worked as a newspaper correspondent in various countries. During the War he was promoted to the rank of major in the Royal Flying Corps. Representative of his literary work are the *Selected Poems of Maurice Baring* (1930) and *C* (1924), a novel.

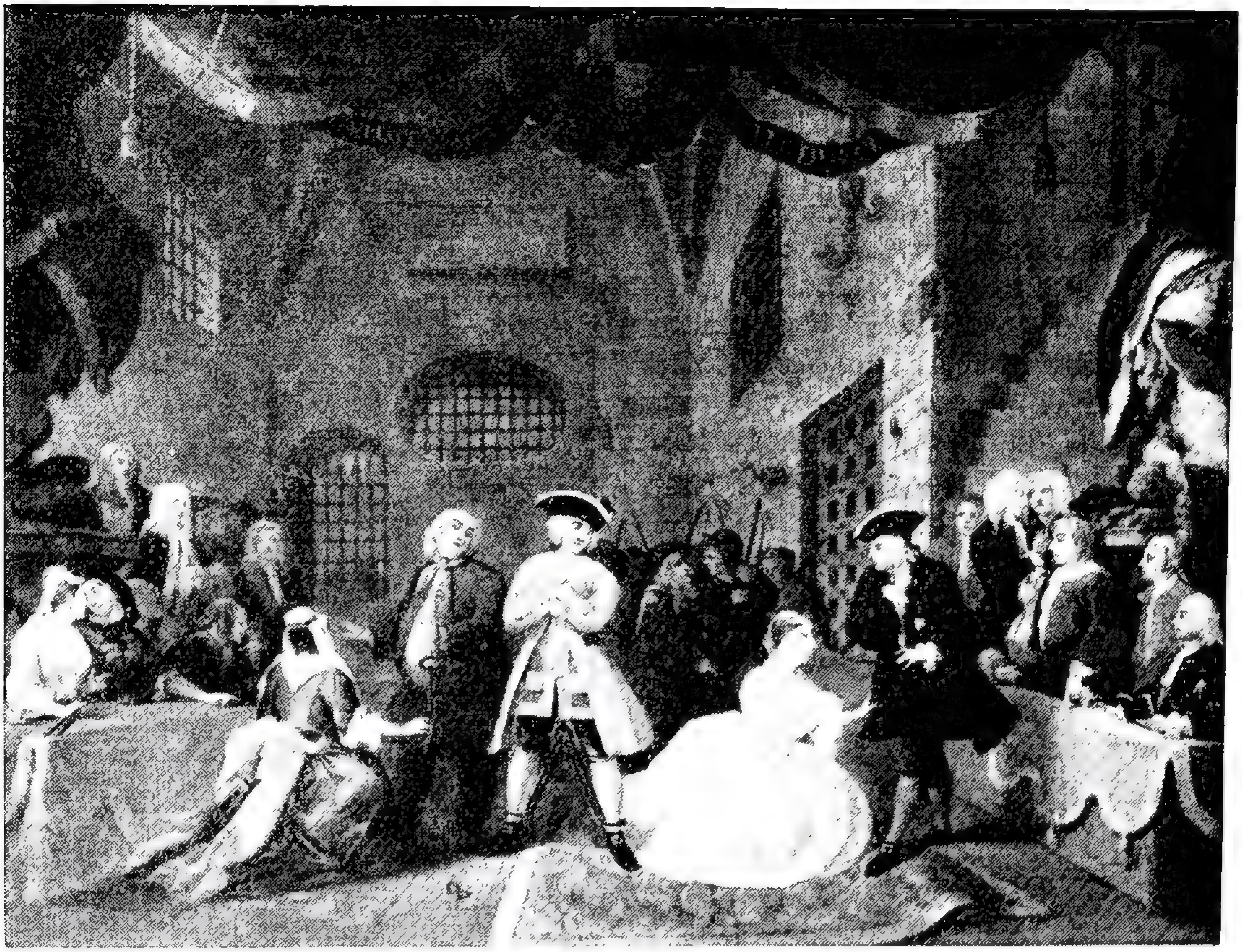
Barrie, SIR JAMES MATTHEW (1860–1937), a Scotsman who began his literary career as a journalist, and was created baronet in 1913. His plays and novels such as *Auld Licht Idylls* (1888), *A Window in Thrums* (1889), *The Little Minister* (1891) are no longer much read, but he will no doubt continue to be remembered as the creator of Peter Pan and as the author of the plays *What Every Woman Knows* (1908), *The Twelve Pound Look* (1910), and *The Admirable Crichton* (1914).



WILLIAM BECKFORD

Bates, HERBERT ERNEST (1905–   ), worked as a journalist and a clerk in a leather warehouse before making a name for himself as a novelist and short-story writer. His best novels include *The Two Sisters* (1926) and *The Poacher* (1935).

Beaumont, FRANCIS (1584–1616), and JOHN **Fletcher** (1579–1625) were dramatists contemporary with Shakespeare, and are usually remembered together as authors who wrote several noteworthy plays in collaboration, particularly *The Maid's Tragedy* (1619) and *The Knight of the Burning Pestle*



A painting by Hogarth of a contemporary production of "The Beggar's Opera."

(1613). It is recalled of them that they shared everything, including a woman.

Beckford, William (1759–1844), son of a Lord Mayor of London. He wrote the *History of the Caliph Vathek* (1786), which "looks as if it had been planned for an Alderman's dream after a very heavy dinner at the Mansion House." *See* Vathek.

Beck, Madam, the principal of the French School in Charlotte Brontë's *Villette.*

Beerbohm, Max (1872–), is a distinguished dramatic critic and a satirist notable for his wit and incisive writing. He is at his best in *Zuleika Dobson, or, An Oxford Love Story* (1911), an amusing burlesque, and *A Christmas Garland*, a book of parodies of contemporary writers.

Beggar's Opera, The, by John Gay, published in 1758. A musical play in which all the characters are drawn from the criminal and lower classes. The hero is a highwayman, and the action takes place in Newgate Prison.

Behn, Mrs. Aphra (1640–89), was born and lived as a child in Guiana and in later life was a spy in the employ of Charles II as well as a writer. She is remembered as the authoress of *Oroonoko* (1678), a novel remarkable for its representation of negroes as human beings.

Belch, Sir Tony, a blustering comic character from Shakespeare's *Twelfth Night.*

Bell, Currer, Ellis and Acton, the names under which Charlotte, Emily and Anne Brontë first published their works.

Belle Dame sans Merci, La, a mystical ballade by Keats (1819).

Belloc, JOSEPH HILAIRE PIERRE (1870–), stands, together with his fellow-Roman Catholic, the late G. K. Chesterton, for conservatism in life and literature. He has been irreverently described by H. G. Wells as "a stout fellow in a funk." *The Path to Rome* (1902), a travel sketch, and *Wolsey* (1930), a biographical study, are amongst his best works.

Benedick, a character from *Much Ado About Nothing*, now used as a synonym for an apparently confirmed bachelor who marries.

Bennet, the Bennet family appear in Jane Austen's *Pride and Prejudice.* Elizabeth is the heroine.

Bennett, ENOCH ARNOLD (1867–1931), after a false start as a solicitor's clerk, settled down to a life devoted to writing. Most of his creative writing suggests that a conscientiously curious journalist has been at work. But his *Old Wives' Tale* (1908) is of permanent documentary value as a panorama of lower middle-class life in industrial England. His other novels include *Clayhanger* (1910), *Hilda Lessways* (1911), *Riceyman Steps* (1923), and *Imperial Palace* (1930).

Benson, EDWARD FREDERIC (1867–), a novelist whose chief works are: *Dodo*, the novel which established his reputation as a writer in 1893, *Lucia in London*, *Across the Stream*, *David Blaize*, *David of Kings*, and *Thorley Weir.* His biographical work, *Our Family Affairs*, appeared in 1920.

Benson, STELLA (1892–1933), is the authoress of *I Pose* (1915), *Living Alone* (1919), and *Tobit Transplanted*, which was awarded the Femina-Vie Heureuse Prize in 1931. She travelled a lot, and her travel-book, *Worlds Within Worlds* (1928), makes good reading. She left her journal, in twenty volumes, to Cambridge University, with instructions that it should not be published for fifty years.

Bentham, JEREMY (1784–1832), was the great prophet of utilitarianism ("the greatest happiness of the greatest number") and a learned writer of works on jurisprudence and political economy. His skeleton, attired in his usual clothes, is kept in a case at University College, London.

Berkeley, GEORGE (1685–1753), a philosopher famous for his *Treatise concerning the Principles of Human Knowledge* (1710), in which he attacks Locke's conception of "an unperceived reality of matter" and argues that the world of matter depends for its existence on being perceived by the senses.

Berners, JOHN BOURCHIER, second Baron (1467–1533), is famous as the translator of Froissart's *Chronicles* (1523–25). The ornate style of his own Preface is in marked contrast to the simple style of his translation.

Bhagavadgita, THE—"Song of the Lord," one of the earliest and most splendid of the Sanscrit Epics. Its date

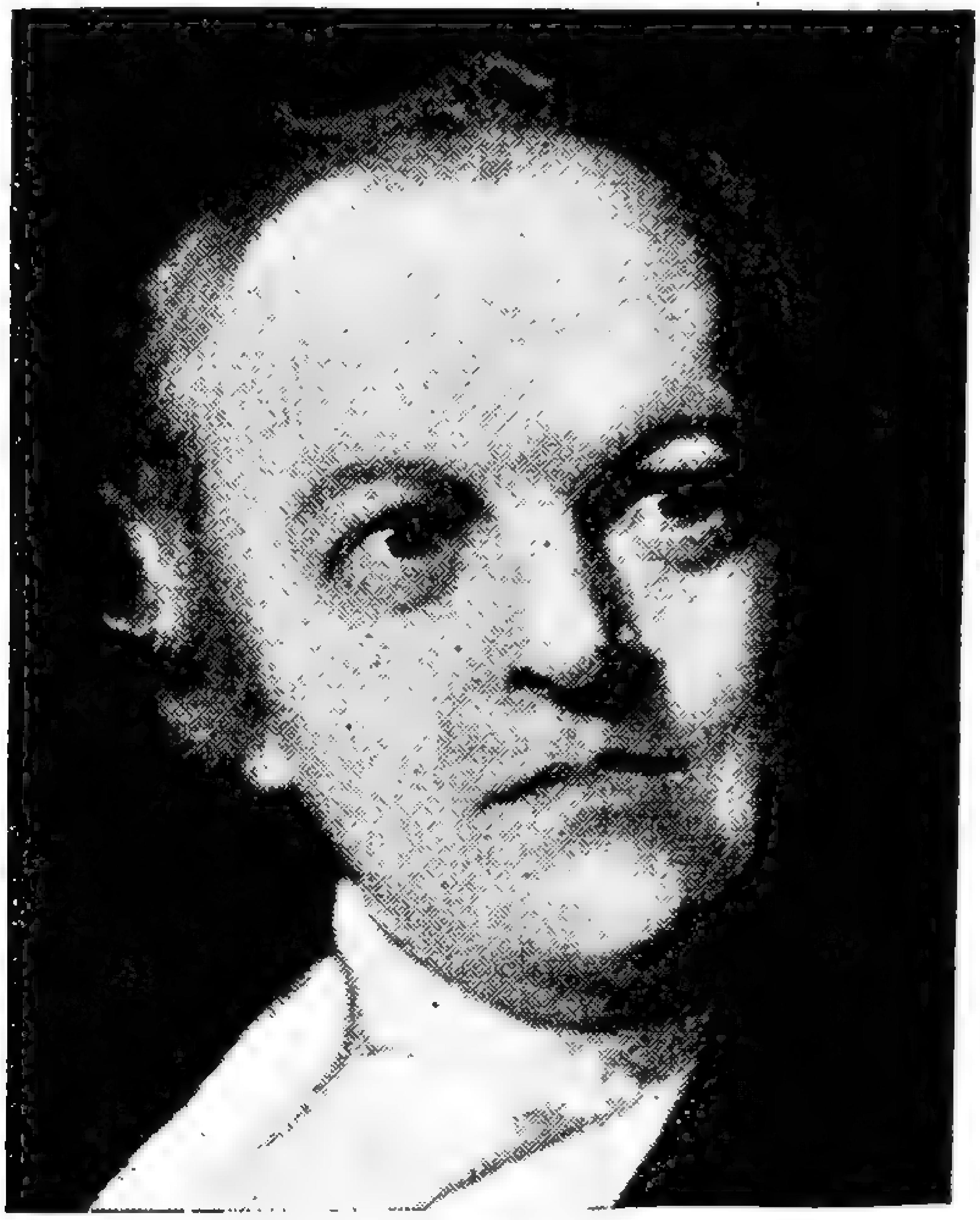
E. F. BENSON

is uncertain, but it may be as old as the 4th century B.C. in its original form.

Bible, THE ENGLISH. The various translations of the Bible into English epitomise the development of language and literature and religious thought in England during several hundreds of years.

The first complete translation of the Bible into English was made by John Wyclif (1320–84). His aim was to enable people to reform abuses in the Church by giving them a knowledge of the true Scriptures. The Wycliffite Bible (1380–82) exists only in thirty manuscript copies; it was never printed.

After Wyclif the principal biblical translators were William Tyndale (*d.* 1536) and Miles Coverdale (1488–1568). Tyndale's New Testament translation from the Greek (first printed in its entirety at Worms in 1525 or 1526) is the basis of the Authorised Version. After Tyndale was strangled and burnt as a heretic, his work was taken up by his former assistant, Coverdale, who completed the Old Testament.



WILLIAM BLAKE

Coverdale's Bible was followed by the Matthew's Bible, the Great Bible, the Geneva Bible, the Bishops' Bible, and finally by the Authorised Version of 1611, which was inspired by King James I and carried out by a committee of forty-seven.

The "Wicked Bible" of 1631 is so called because in it the Seventh Commandment is printed with a word omitted and so reads: "Thou shalt commit adultery."

Bidpai, or Pilpay, THE FABLES OF, an Arabic version of the *Panchatantra*, a Sanscrit collection of fables which have had much influence on European folk-lore.

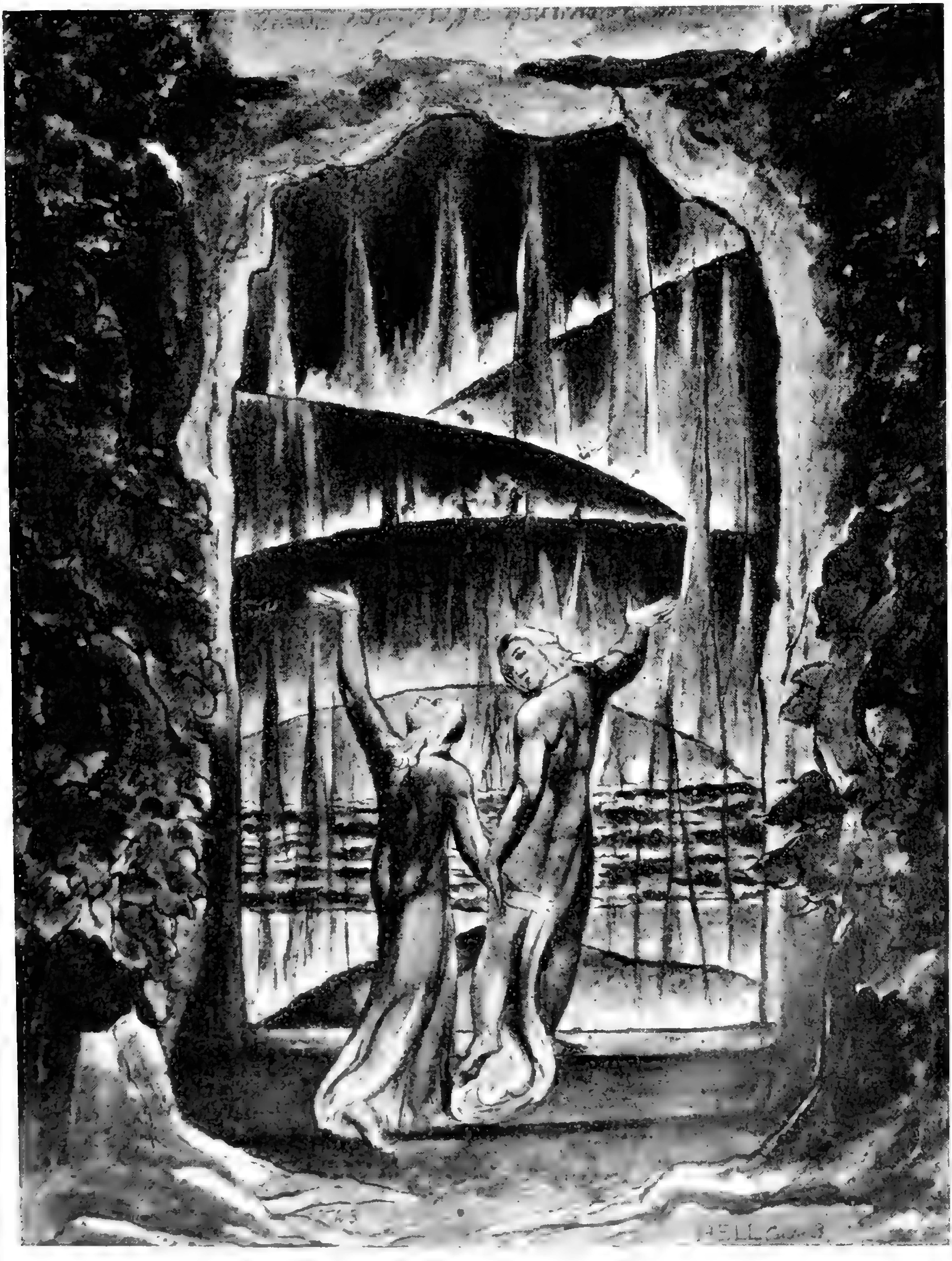
Bierce, AMBROSE (1842–?1914), American writer whose tales of horror place him in the front rank of short story writers. He vanished during the Mexican rebellion of 1913–14. Among his collected stories may be noted *Can Such Things Be* and *The Monk and the Hangman's Daughter.*

Bingley, CHARLES, character from *Pride and Prejudice*, by Jane Austen.

Binyon, ROBERT LAURENCE (1869–), scholar and poet, was Keeper of Prints and Drawings at the British Museum. A collected edition of his poems was published in 1931. He is recognised to be an authority on Chinese art.

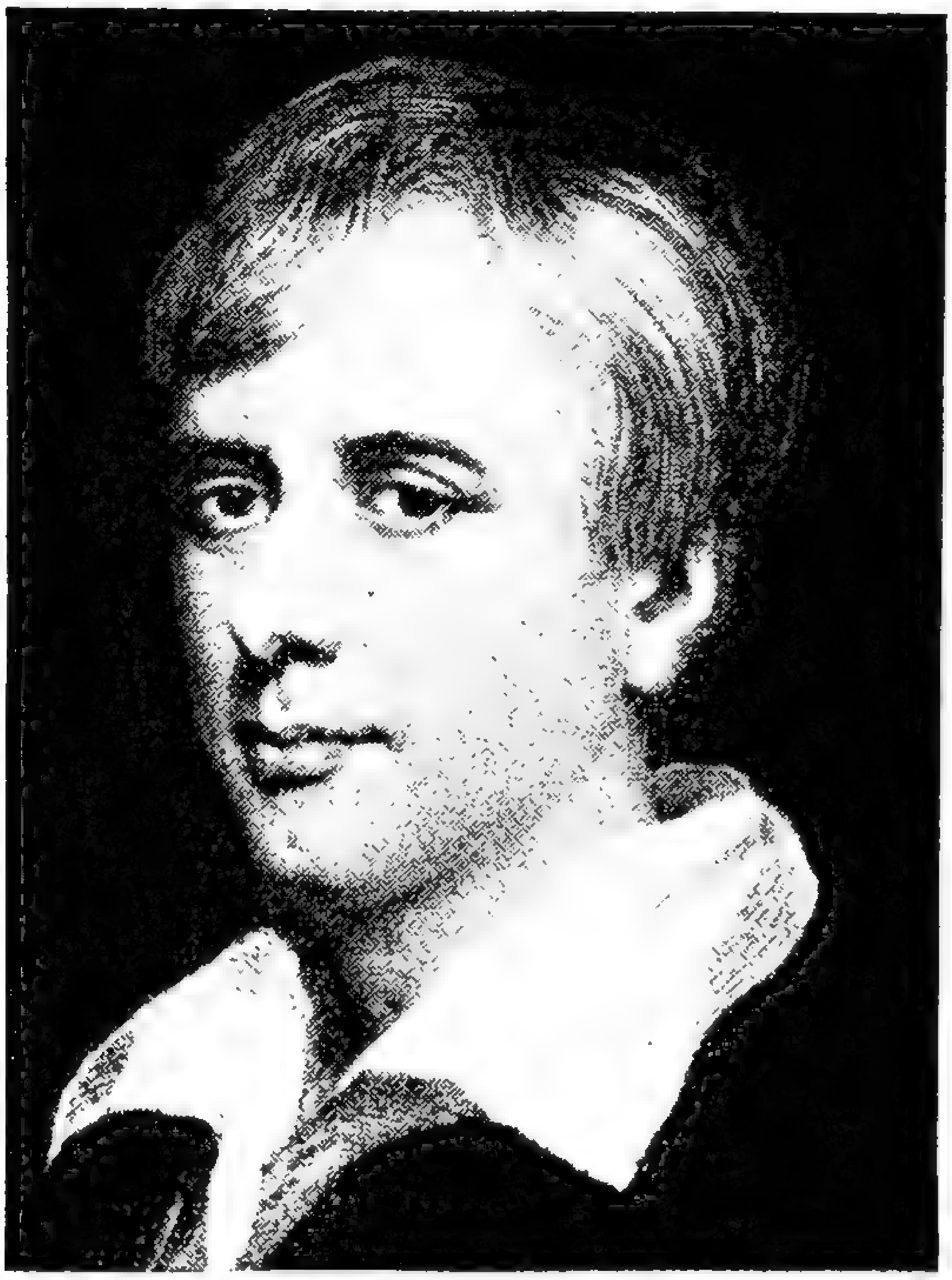
Blackmore, RICHARD DODDRIDGE (1825–1900), the author of *Lorna Doone* (1869), a romantic novel set in the wild country of Devon. Blackmore's name is probably unknown to thousands of people who have heard of *Lorna Doone* or even read it and been thrilled by Jan Ridd's heroic feats of strength. Blackmore made Devon a tourist-centre as popular as the Highlands after Scott had romanticised them.

Blake, WILLIAM (1757–1827), has almost nothing in common with contemporary poets. He went much further



THE ENTRANCE TO HELL

An illustration by William Blake to Dante's "Divina Commedia." The poet, accompanied by the poet Virgil, pauses on the threshold while the former starts back in horror. Blake's fantastically beautiful drawings are as admired as his poetry.



GEORGE BORROW

than any of them in his revolt against traditional religious and moral values. He fashioned a mythology of his own, to which he gives mystical expression in works like *The Book of Urizen* (1794), *Milton* and *Jerusalem.* Blake made designs in illustration of many of his poems.

Blank Verse, unrhymed verse usually in iambic pentameter or heroic meter. Cf.

"Of man's first disobedience and the fruit
Of that forbidden tree whose mortal taste," etc.

Blessed Damozel, THE, the mystical poem by D. G. Rossetti, first appearing in 1850.

Blunden, EDMUND CHARLES (1896–), is a tutor in English Literature at Merton College, Oxford. His war poems (see *The Poems of Edmund Blunden*, 1914–30) and his prose record of his war experiences, *Undertones of War* (1928), are some of the finest literature produced by the War.

Borrow, GEORGE (1830–81), travelled widely, studied languages, and wrote a series of picaresque novels which are a blend of autobiography and fiction, adventure and philology. His *Lavengro* (1851) and *Romany Rye* (1857) show an intimate knowledge of gypsy language and custom.

Boswell, JAMES (1740–95), the biographer of Dr. Johnson. His *Life of Samuel Johnson* (1791) is a masterpiece. We now see Johnson through Boswell's eyes, and can never determine exactly how far Boswell's Johnson is the real Johnson.

Booby, SIR THOMAS AND LADY, characters from *Joseph Andrews* by Fielding.

Bottom, NICK, a character from *Midsummer Night's Dream.* He is the weaver whose head is transformed into that of an ass by Oberon.

Bowdler, THOMAS (1754–1825). His one claim to literary fame is his *Family Shakespeare*, or Shakespeare expurgated and made proper for family reading. Bowdler's manner of editing Shakespeare gave us the word "to bowdlerize."

Box and Cox, a farce by J. M. Morton, published in 1847, in which a lodging-house keeper lets one room to two separate tenants, one of whom is out all night and the other all day.

Boz, the *nom de plume* in which Dickens contributed to *The Morning Chronicle.*

Bowen, ELIZABETH (1899–), a modern novelist and short-story writer. Examples of her work are her novel *To the North* (1932) and *The Cat Jumps and Other Stories* (1934).

Bradlaugh, CHARLES (1833–91), the M.P. for Northampton who created a public scandal by his courageous advocacy of free thought. He also championed the freedom of the Press. *Humanity's Gain from Unbelief* by Bradlaugh is published in the Thinker's Library.

Bridges, ROBERT SEYMOUR (1844–1930), was poet laureate from 1913 until his death. He practised medicine until 1882. His works include poems, plays, and critical essays. He always showed great interest in the English language and was one of the founders of the Society for Pure English. His *magnum opus*, *The Testament of Beauty* (1929), gives his mature conception of poetry and philosophy.

Breck, ALAN, character from Stevenson's *Kidnapped* and *Catriona*.

Brontë, CHARLOTTE (1816–55), is perhaps more famous than her two sisters EMILY (1818–48) and ANNE (1820–49). Her best novels, *Jane Eyre* and *Shirley*, are still widely read. In a note to the third edition of *Jane Eyre*, Charlotte Brontë writes, "my claim to the title of novelist rests on this one work alone." But Emily, though less popular, achieved even greater distinction than Charlotte as a poet and novelist: her one novel, *Wuthering Heights*, is considered to be a masterpiece of English fiction. Anne Brontë's novels, *Agnes Grey* and *The Tenant of Wildfell Hall*, are not so well known.

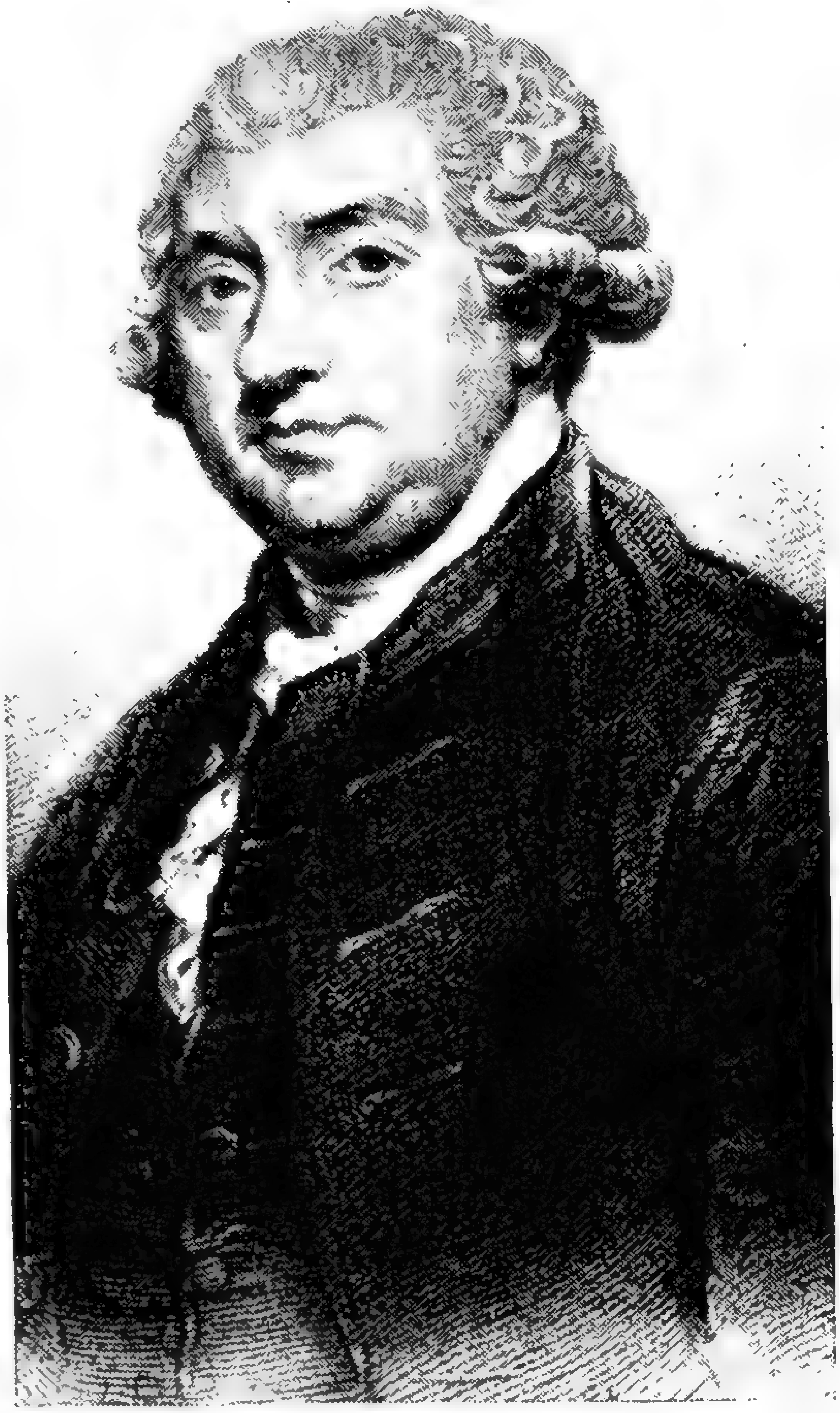
Brooke, RUPERT (1887–1915). The War was responsible for his premature death. He was sent to the Dardanelles in 1915, but fell ill on the way and died in the harbour at Skyros. His achievement as a poet can be seen in *The Complete Poems of Rupert Brooke* (1932).

Brown, FATHER, a Catholic priest who solves the mysteries in G. K. Chesterton's detective stories.

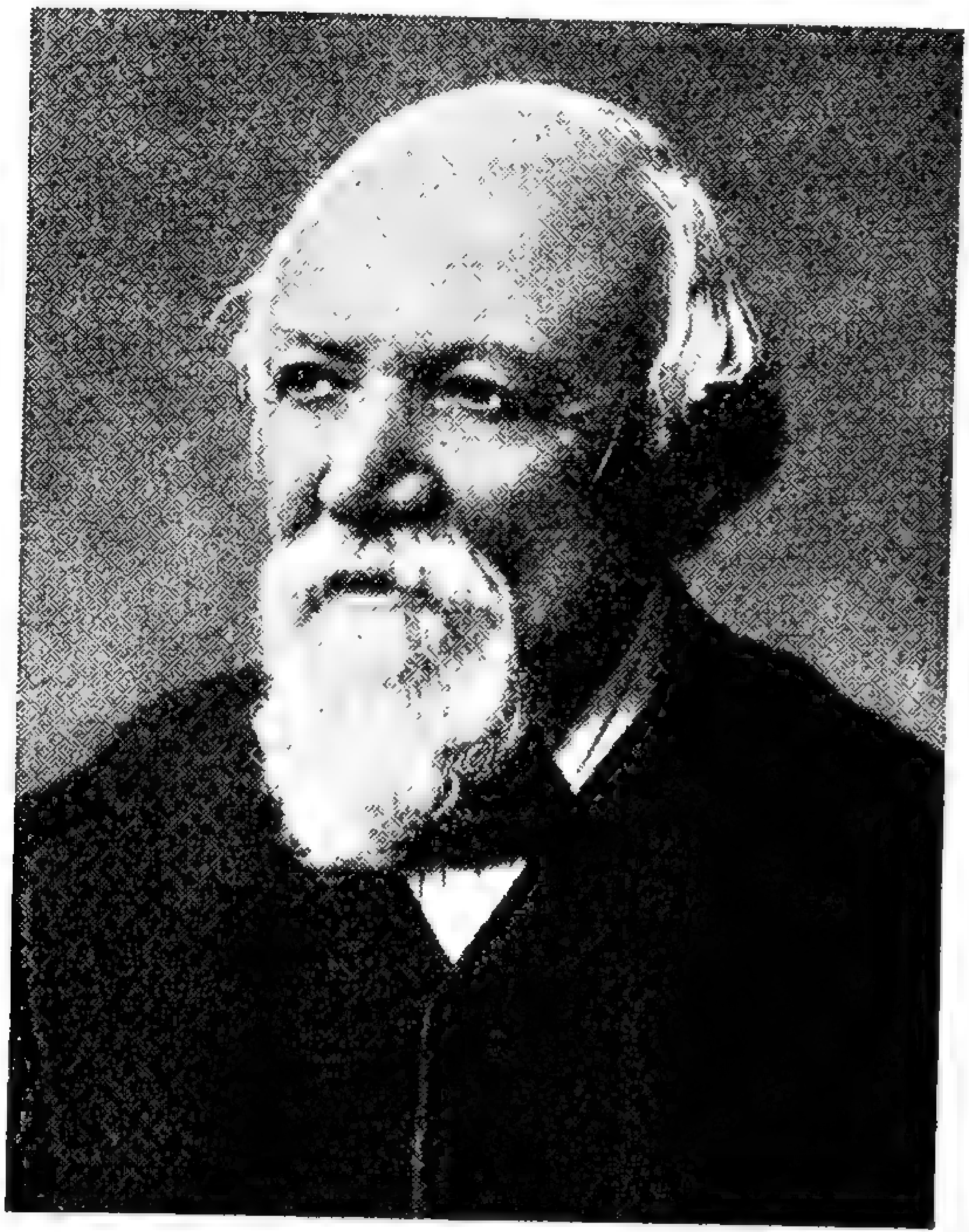
Browne, SIR THOMAS (1605–82), was a doctor by profession, in practice at Norwich. His written works include *Religio Medici* (Religion of a Doctor) (1643), *Vulgar Errors* (1646), *Urn Burial* (1658), *Garden of Cyrus* (1658). *Urn Burial* was inspired by the discovery of some ancient sepulchral urns, and is a grave and noble discourse upon "old mortality, the ruines of forgotten times."

Browning, ROBERT (1812–89), married Elizabeth Barrett, also well known as a poet, in 1846. His greatest poem is *The Ring and the Book* (1868–69). His language is difficult but not, as proverbial judgment has it, obscure. His thought is keen and urgent, and he subordinates unusual rhymes and rhythms to the expression of it. Many of his short poems—*The Pied Piper of Hamelin*, *Rabbi Ben Ezra*, *How they brought the good News to Aix*, etc.—are popular among people who have not read nor even heard of *The Ring and the Book*, *Sordello*, or *Pippa Passes*.

Buchan, JOHN (Lord Tweedsmuir) (1875–   ), popular novelist whose best



JAMES BOSWELL



ROBERT BROWNING

known works include *The Thirty-nine Steps* (1915), *Salute to Adventurers* and *Prester John*. He has also written a history of the Great War (1921–22), and a number of historical studies.

Bucklersbury, a street of Cheapside in London. In Shakespeare's time "possessed of grocers and apothecaries," which explains the reference to it in *The Merry Wives of Windsor*, III, iii, 87.

Bucolic, from the Greek word meaning "herdsman," now used as an adjective for pastoral poetry.

Bull, a speech or sentence containing a contradiction in terms or some comic inconsistency. Now used in the phrase "An Irish Bull."

Bunyan, JOHN (1628–88), a tinker by profession whose literary education was provided by three books—*The Plain Man's Pathway to Heaven*, *The Practice of Piety*, and the Bible. He wrote his best works, *Grace Abounding* (1666) and *The Pilgrim's Progress* (q.v.) while undergoing imprisonment for preaching without a licence.

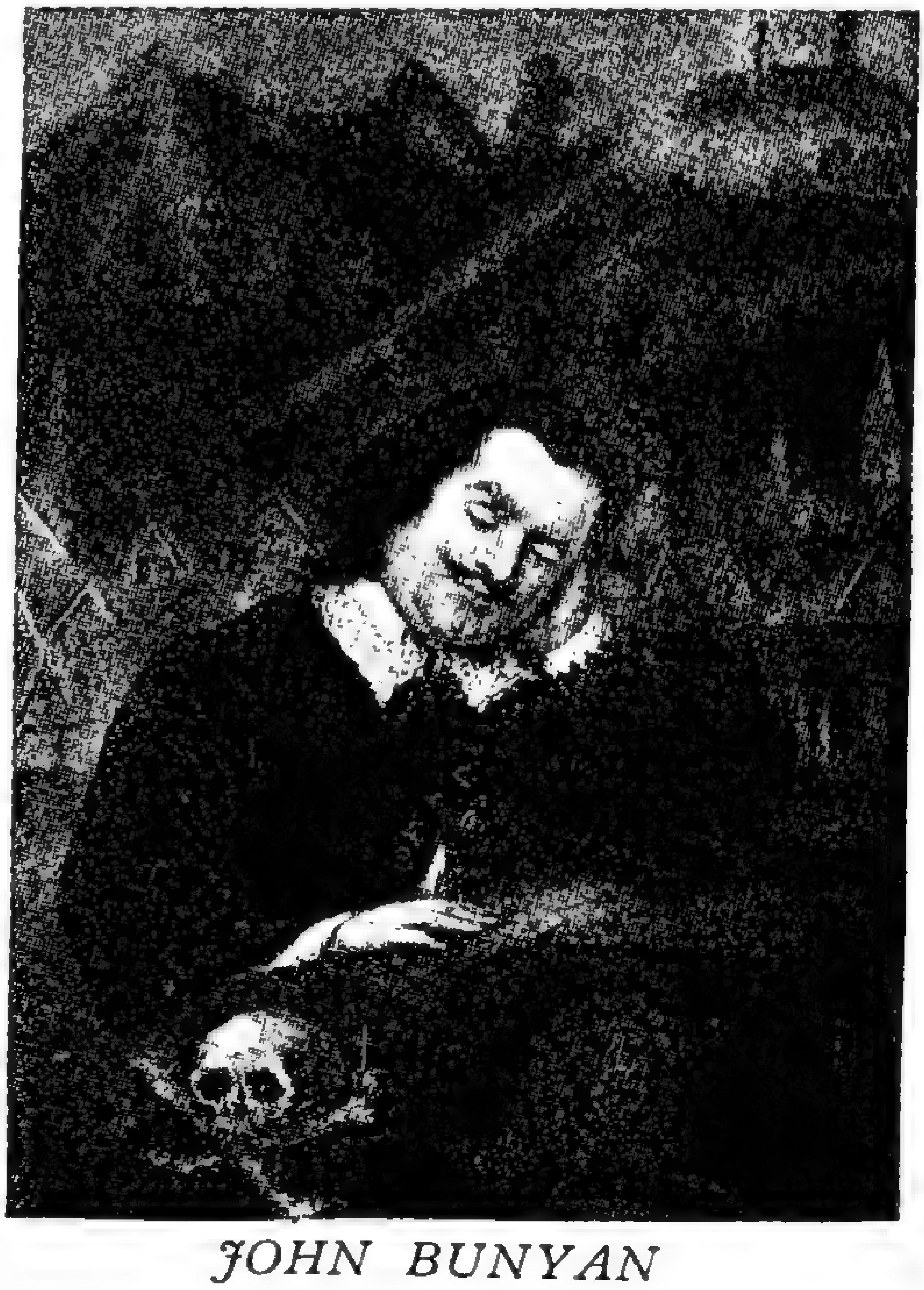
Burden, the refrain or chorus of a song, now nearly obsolete.

Burke, EDMUND (1729–97), famous as a political orator and as a philosopher. His works include *A Philosophical Enquiry into the Sublime and the Beautiful* (1756) and *Reflections on the Revolution in France* (1790), an eloquent condemnation of the French Revolution.

Burnet, GILBERT (1643–1715), Bishop of Salisbury, author of *The History of My Own Times* (1724–34), and famous for his vividly realistic character-portraits (e.g. that of Charles II).

Burlesque, literary or dramatic composition that caricatures a serious subject. From the Italian *burla*, ridicule or mockery. A good example is Sheridan's *The Rehearsal.*

Burney, Frances (1752–1840), better known as Fanny Burney. Her first and most charming novel is *Evelina*, published anonymously in 1778. It tells, in letter form, the story of Evelina's entry into the world of fashion, where fine clothes are more important than



JOHN BUNYAN

"the throbbings of the heart which they cover."

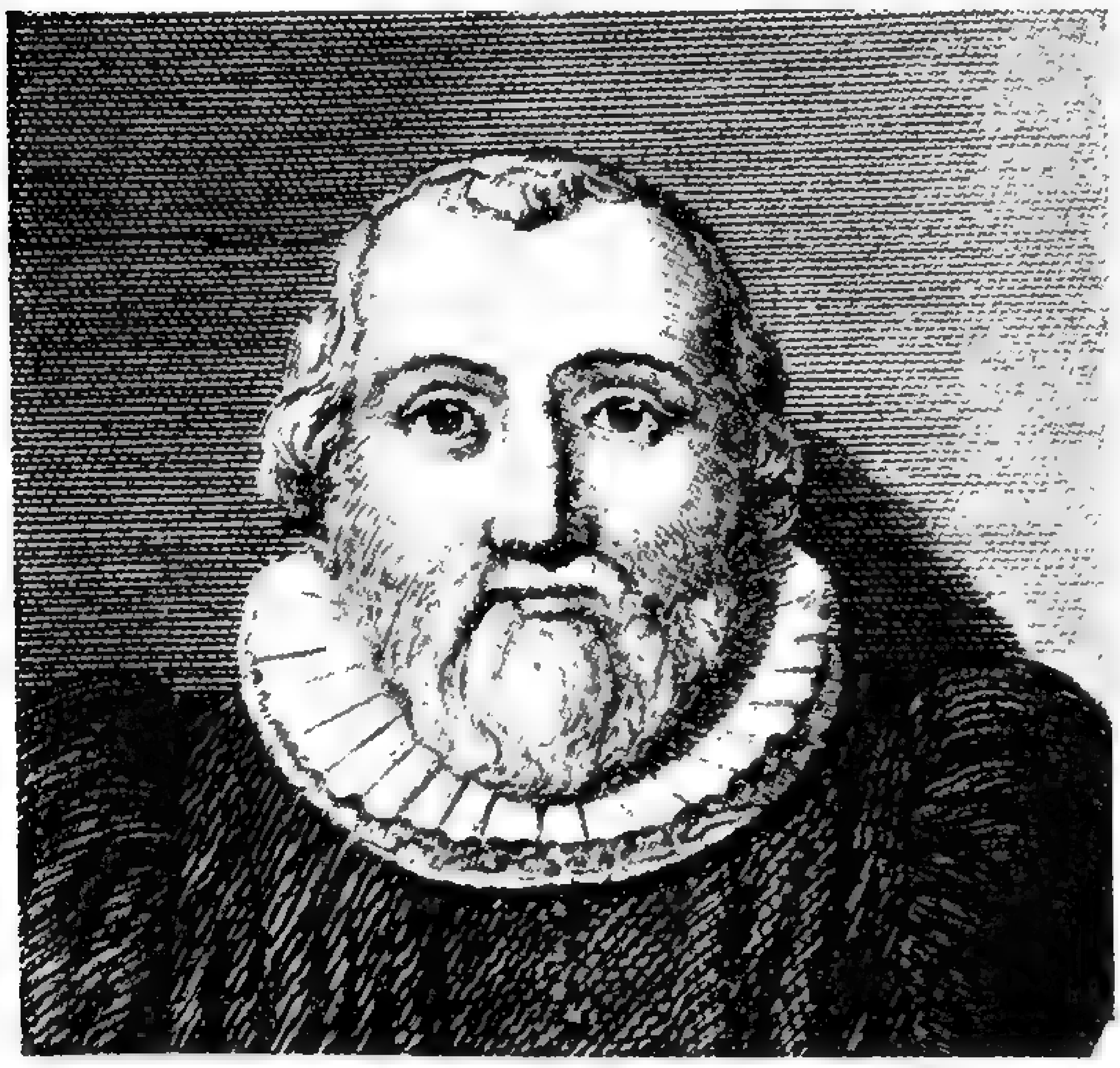
Burns, ROBERT (1759–96), the son of a Scots farmer. Although he received no formal schooling, he schooled himself in the finest traditions of Scottish and English poetry. His lyrical gifts, his humour and realism, are therefore expressed with disciplined artistry. The inspiration of his poetry is his love of freedom and his belief in the dignity and equality of man.

His longer poems include *The Jolly Beggars* and *Tam o' Shanter*. His short lyrics are well represented in Palgrave's *Golden Treasury*.

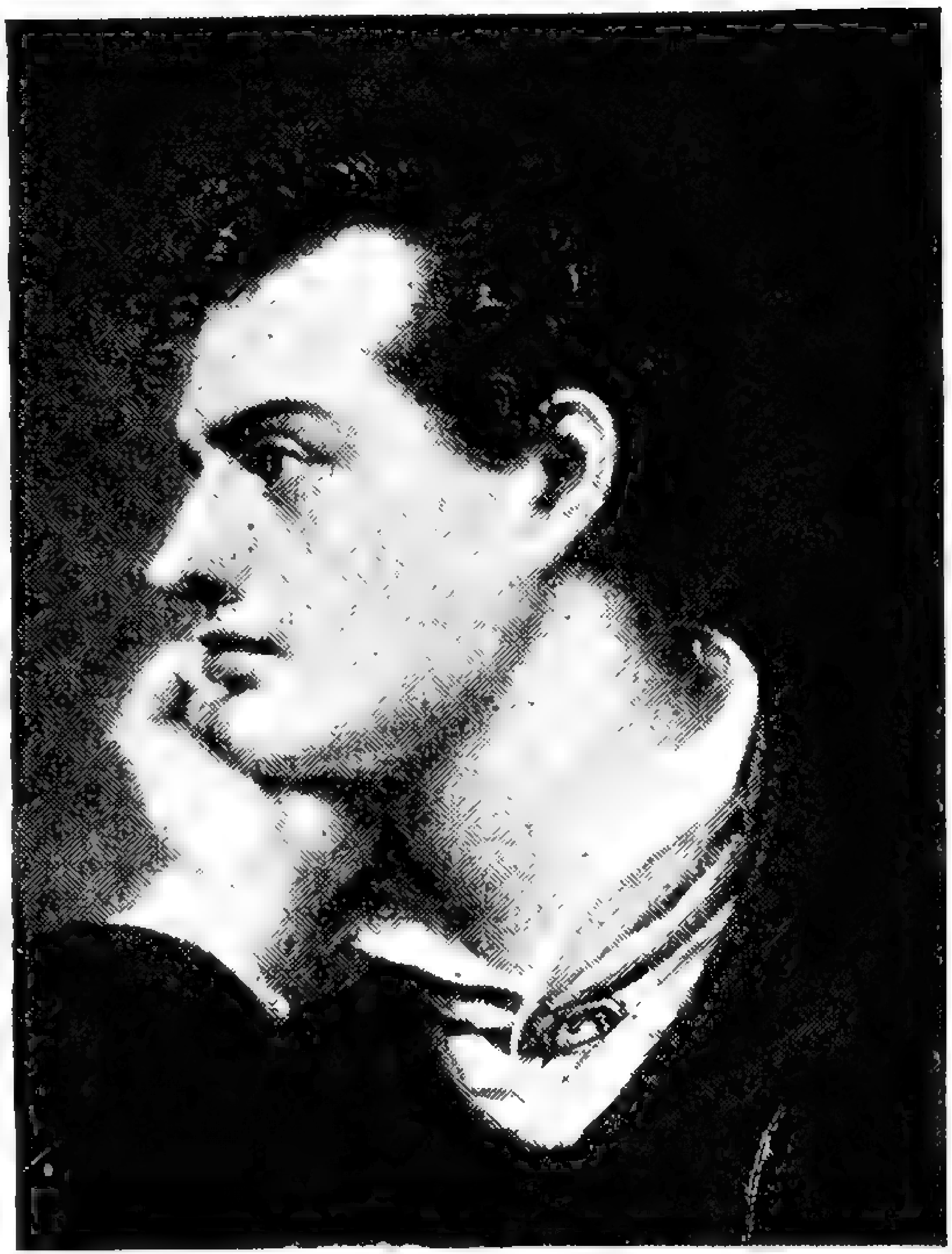
Burton, ROBERT (1577–1640), a clergyman who is remembered as the author of a very quaint book, *The Anatomy of Melancholy* (1621). In it he considers the nature of melancholy, its causes (love and religion), and cure. His treatise is larded with quotations from the Greek and Latin classics and apparently includes every piece of eccentric information which he has picked up in the course of his voluminous reading.

Butler, SAMUEL (1612–80), is the author of *Hudibras* (1663–1678), a satire upon the Presbyterians written in octosyllabic couplets. Butler is supreme as a writer of grotesque satire in witty doggerel verse. A characteristic couplet runs:

She that with poetry is won
Is but a desk to write upon.



ROBERT BURTON



LORD BYRON

Butler, SAMUEL (1835–1902), gave up the Church in England for sheep-breeding in New Zealand. He returned to England in 1864, publishing his best-known work, *Erewhon* (q.v.), eight years later, in 1872. Even more brilliantly witty and ironical than *Erewhon* is *The Way of All Flesh* (1903), a study of the relations of parents to children.

Buzfuz, MR. SERJEANT, the comic counsel for the plaintiff in *The Pickwick Papers*.

Byron, GEORGE GORDON, 6th Baron (1788–1824), became famous overnight as the author of a series of puerile narrative poems on Oriental themes (*The Giaour*, *The Bride of Abydos*, etc.). His best poetry (especially *Don Juan* and *The Vision of Judgment*) was written after fashionable society had renounced him as immoral. This renouncement at first embittered him but afterwards led to self-knowledge and brought out the best in him. He died of fever in Greece in 1824, fighting for the cause of freedom in which he so passionately believed.

C

Cadenus and Vanessa, the pseudonyms adopted by Swift for himself and Esther Van Homrigh. He wrote a poem to her with this title that contains the story of his relations with her. It was published after her death.

Cædmon (circa 670) is said to have acquired miraculously the power of poetic expression. He translated much of the Bible into English verse, but the only authentic fragment of his work which survives is his first Hymn.

SWIFT AND ESTHER VAN HOMRIGH

A scene from "Yahoo," a play by Lord Longford on Dean Swift. His neglect of Esther Van Homrigh is usually regarded as the cause of her death.

Cæsura, the division of a metrical foot between two words, or a pause about the middle of a metrical line. Cf.

"The Proper Study of Mankind is
Man."

Caleb Williams, THE ADVENTURES OF (1794), a novel by W. Godwin, interesting as an early example of the detective novel and of the propagandist novel.

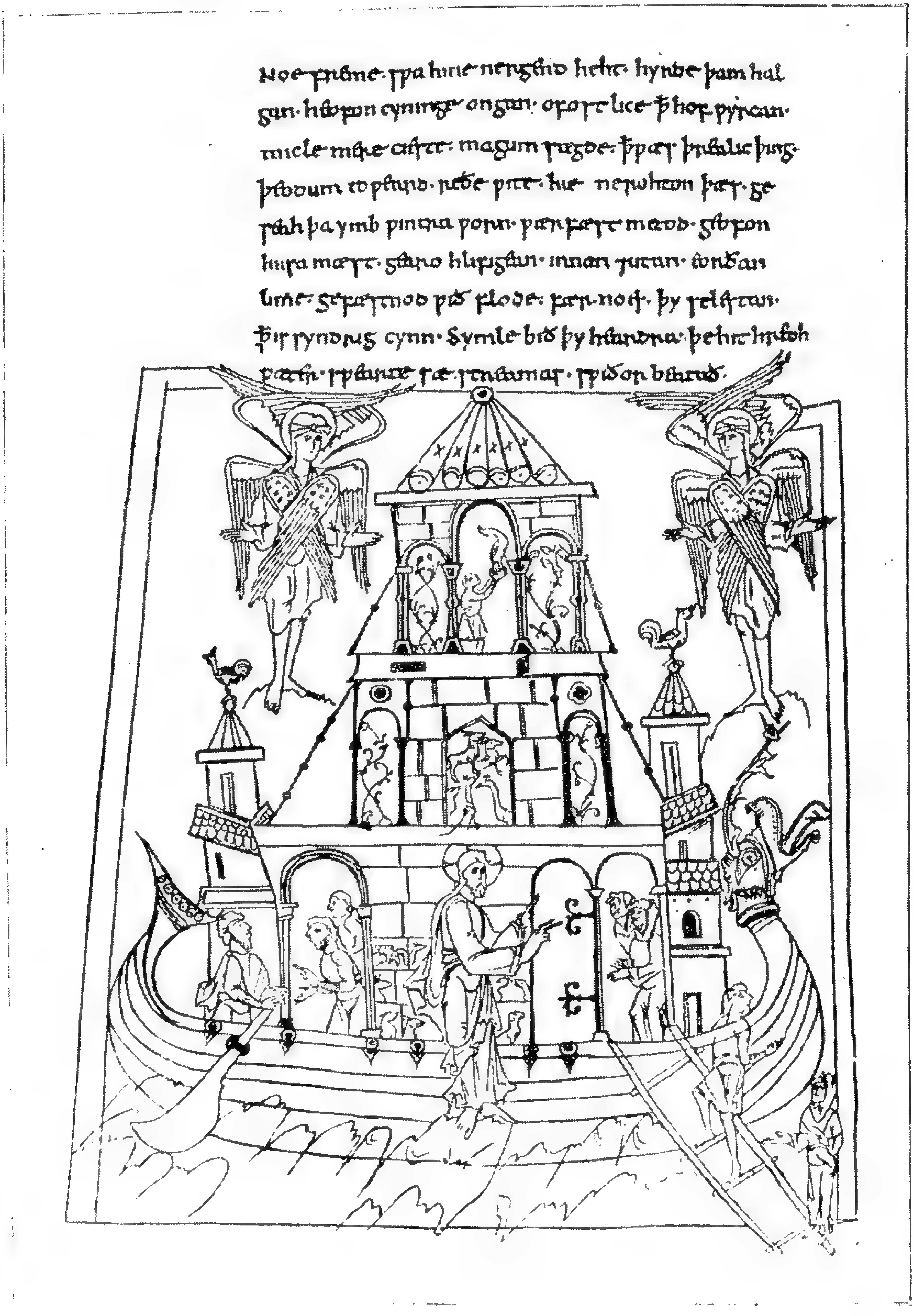
Caliban, the half-animal, misshapen son of the witch Sycorax in Shakespeare's *Tempest.*

Cancel, a printing term used to designate a new sheet substituted for another.

Candida, a play by G. Bernard Shaw, of which the principal characters are the parson Morrel, Candida, his wife, and the poet Eugene Marchbanks.

Candler, EDMUND, has considerable merit as a novelist of Anglo-Indian life. He follows Kipling in his lack of sympathy for things Indian and in his over-emphasis of the mysterious elements in Indian life. His novels include *The General Plan* (1911), *Siri Ram* (1907–10), *Abdication* (1922).

Canterbury Tales, THE, a poem by Chaucer, written in heroic couplets, in which a party of 29 pilgrims leave Southwark for St. Thomas à Becket's tomb, each one of which tells a story to enliven the journey. There are 31 characters, a knight, a squire, a yeoman, a prioress, a nun, three priests, a monk, a friar, a merchant, a clerk of Oxford, a sergeant of law, a franklin, a haberdasher, a carpenter, a weaver, a dyer, a tapestry maker, a cook, a sailor, a doctor, the wife of Bath, a parish priest, a ploughman, a miller, a manciple or steward, a reeve or bailiff, a summoner, a pardoner, and Chaucer himself. The



Noe fremede · swa hine nergend heht · hyrde þam hal
gan · heofon cyninge · ongan · ofostlice þ hof wyrcan ·
micle mere ciste · magum sægde · þ wæs þrealic þing ·
þeodum toweard · reðe wite · hie ne rohton þæs · ge
seah þa ymb wintra worn · wærfæst metod · geofon
husa mæst · gearo stodan · innan ⁊ utan · eorðan
lime · gefæstnod wið flode · fær noes · þy selestan ·
þ is syndrig cynn · Symle bið þy heardra · þe hit hreoh
wæter · swearte sæstreamas · swiðor beatað ·

A PAGE FROM CÆDMON'S HYMN

work is incomplete, only the prologue and 23 stories being in existence. Even so, the poem runs to about 17,000 lines. Each pilgrim is vividly drawn and tells a story in keeping with his or her character. The Wife of Bath is coarsely humorous and dogmatic, the Prioress naïvely pious, the Clerk of Oxford serious and yet slyly humorous. "Individual as the pilgrims are, they are also representative. Many of them represent types of character or of professional conduct—the gentle Knight, the venal Friar, the hypocrite in the person of the Pardoner. . . . And, taken together, they cover nearly the whole range of life in Chaucer's England." (F. N. Robinson, *The Complete Works of Geoffrey Chaucer.*)

Caricature, a satirical portrait in which outstanding characteristics are emphasized. T. F. Powys is a master of caricature in modern fiction. David Lowe the great caricaturist and cartoonist, defines caricature in his book *Ye Madde Designer* as "an art of calculated emphasis."

Carlyle, THOMAS (1795–1881), the son of a Scots peasant. He raised his voice as the prophet of "true manliness," urging men "to shape their lives to action, to live them truly." This prophecy is the foundation of *Sartor Resartus* (1838), *Heroes and Hero Worship* (1841), and the *History of Frederick the Great* (1858–65).

In 1835, the first volume of his history of the French Revolution which he had lent to J. S. Mill was burned by Mill's servant. Carlyle had the tremendous courage to re-write it and finished the history in time for publication in 1837.

Carinthia, JANE, the heroine of *The Amazing Marriage*, by Meredith.

Carol, originally a dance, and afterwards a song accompanying it, thus "a song of joy at Christmas time." The first collection of Christmas carols was printed by Wynkyn de Worde in 1521.

Carpenter, EDWARD (1844–1929), poet, philosopher and social reformer, entered the Church and served as a curate until 1874 when he was unfrocked at his own request. In 1890 he became interested in the *Bhagavad-gita* and travelled to Ceylon to absorb the philosophy and religious ideas of the East. His poetical work *Towards Democracy* appeared in parts in 1883, 1885 and 1892. Other works include: *Civilisation: Its Cause and Cure* (1889), *The Art of Creating* (1904).

Carroll, LEWIS. *See* DODSON.

Carton, SYDNEY, the hero of Dickens' *Tale of Two Cities*, who is executed during the French Revolution.

Castle Rackrent (1801), a novel by Maria Edgworth, distinguished by its picture of the extravagance and improvidence of the eighteenth-century Irish landlords.

Catachresis, the application of a term to a thing it does not properly denote. This is sometimes justified in poetry. Cf. Edith Sitwell's "creaking rain."

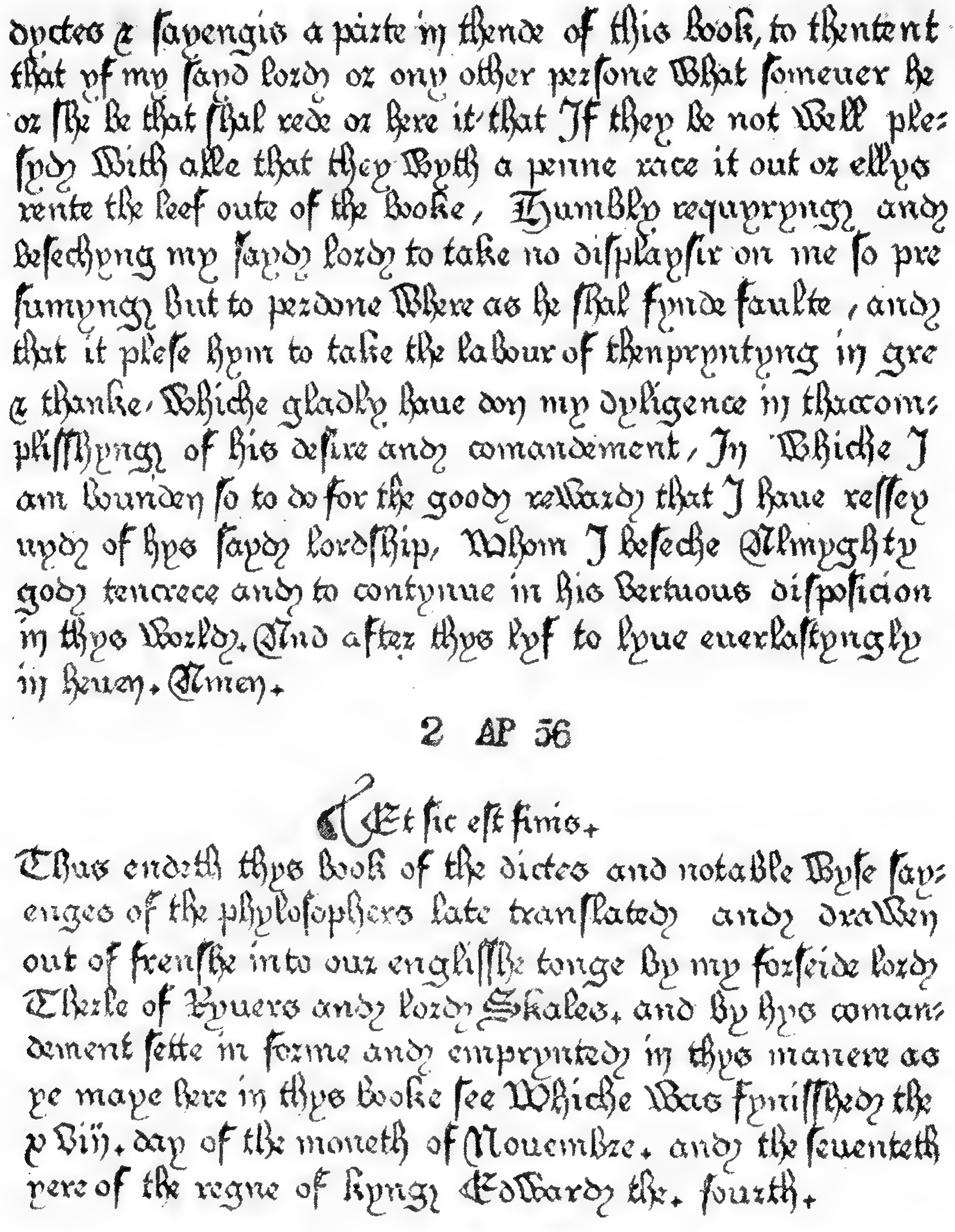
Catalectic, a line of verse whose last foot has only one syllable, e.g. "Nymphs and shepherds come away."

Cather, WILLA (1876–), American novelist, whose best-known book is *Death Comes for the Archbishop* (1927). Her style is sometimes compared with that of Thornton Wilder (q.v.).

Catherine de Bourgh, LADY, a character from *Pride and Prejudice* by Jane Austen, a personification of social snobbery.

Cataline, a tragedy by Ben Jonson, first produced in 1611, dealing with the Roman conspiracy of 63 B.C.

Cavalier Lyrists, THE, are Thomas Carew (1598–1639), Sir John Suckling (1609–42), Richard Lovelace (1618–58) and Robert Herrick (1591–1674). Their poetry is characterized



dyctes ⁊ ſayengis a parte in thende of this book, to thentent that yf my ſayd lord or ony other perſone what ſomeuer he or ſhe be that ſhal rede or here it that If they be not well pleſyd with alle that they wyth a penne race it out or ellys rente the leef oute of the booke, Humbly requyryng and beſechyng my ſayd lord to take no diſplayſir on me ſo preſumyng but to perdone where as he ſhal fynde faulte, and that it pleſe hym to take the labour of thenpryntyng in gre ⁊ thanke, whiche gladly haue don my dyligence in thaccompliſſhyng of his deſire and comandement, In which I am bounden ſo to do for the good reward that I haue reſſeyuyd of hys ſayd lordſhip, whom I beſeche Almyghty god tencreece and to contynue in his vertuous diſpoſicion in thys world. And after thys lyf to lyue euerlaſtyngly in heuen. Amen.

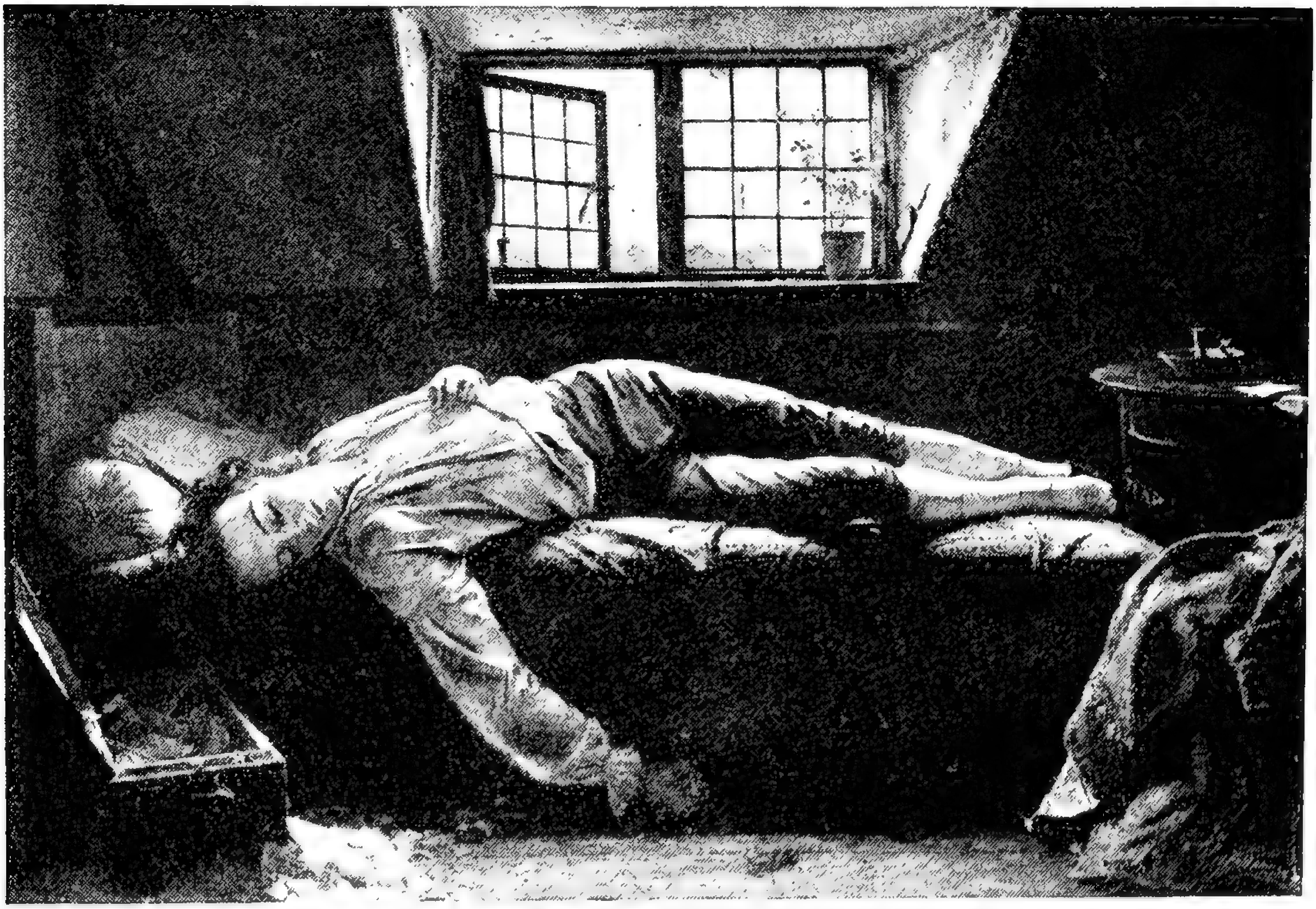
2 AP 56

Et ſic eſt finis.

Thus endeth thys book of the dictes and notable wyſe ſayenges of the phyloſophers late tranſlated and drawen out of frenſſhe into our engliſſhe tonge by my forſeide lord Therle of Ryuers and lord Skales. and by hys comandement ſette in forme and emprynted in thys manere as ye maye here in thys booke ſee Whiche was fynyſſhed the xviij. day of the moneth of Nouembre. and the ſeuenteth yere of the regne of kyng Edward the. fourth.

THE LAST PAGE OF "THE BOOK OF THE DICTES OR SAYENGES OF THE PHYLOSOPHERS"

The First Book printed in England or in English. Printed by Caxton and dated 1477 *in the* 17*th year of the reign of Edward IV.*



THE DEATH OF THOMAS CHATTERTON

by its easy morality, wit, and gracefulness.

Caxton, William (1422?–91), printed in 1477 at Westminster the first book to be printed in England—*The Dictes and Sayings of the Philosophers.* Between 1477 and 1491 he published some eighty books, representing the most popular mediæval and contemporary works of learning and fiction. He is an important link between the Middle and Modern Ages in England.

Celtic Twilight, The, a book of short stories by W. B. Yeats (q.v.) published in 1893, which has lent its name to an entire school of Irish writing, that concerns itself with the heroic antiquity and mystical legends of Ireland.

Chadband, Mr., a character from Dickens' *Bleak House.* He is an archetype of pious hypocrisy.

Chaffanbrass, Mr., the shrewd, old lawyer in Trollope's *Three Clerks* and *Orley Farm.*

Chapbook, a paper pamphlet of 16 pp. octavo, or 24 pp. duodecimo, formerly circulated by wandering pedlars in England. They cost a few pence and were sometimes illustrated with wood blocks and dealt with old romances, moral tales and poems, or accounts of celebrated crimes in prose or verse.

Chapman, George (1559?–1634?), an outstanding scholar and dramatist contemporary with Shakespeare. He wrote an excellent comedy *All Fools* (1605) and several fine tragedies, including *Bussy D'Ambois* (1607), *The Conspiracy and Tragedy of Byron* (1608) and *The Revenge of Bussy D'Ambois* (1613). He speaks confidently but justly of "the proud full sail of his great verse." He completed, in a markedly different style, Marlowe's *Hero and Leander.*

Chatterton, Thomas (1752–70), wrote a number of poems which he

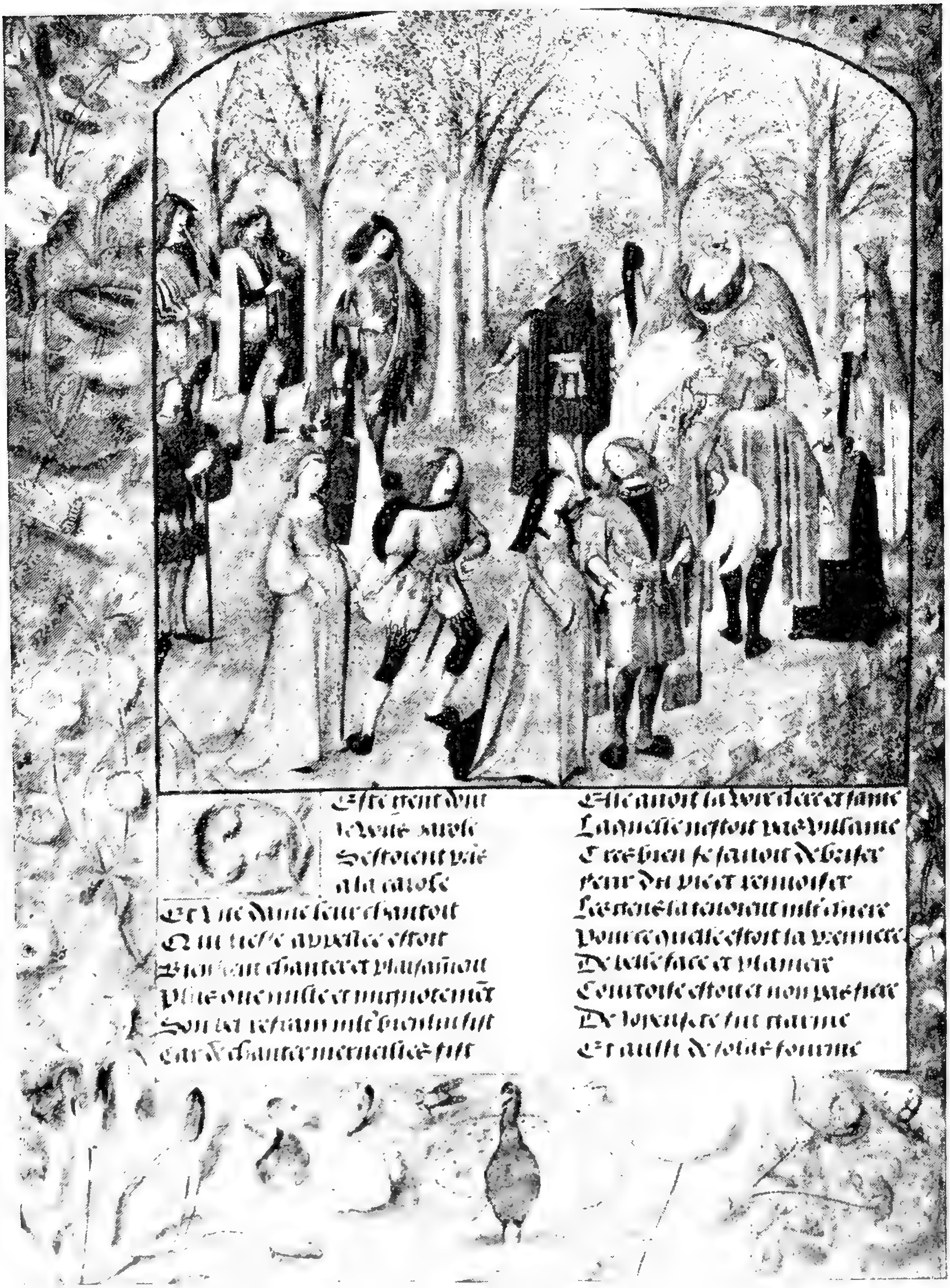


ILLUSTRATION FROM THE ROMAUNT OF THE ROSE

A poem attributed to Chaucer but only in part by him.

claimed were the work of a fifteenth-century Bristol poet, Thomas Rowley. But his fraud was easily exposed. Driven to despair by poverty, this promising young man ended his life with arsenic at the age of seventeen.

Chaucer, GEOFFREY (1340?–1400), son of John Chaucer, citizen and vintner of London. As a boy he was a page in the house of Lionel, Duke of Clarence. Later he served in the army which invaded France under the leadership of Edward III, and was taken prisoner. After his ransom, he held various influential positions, including that of Clerk of the King's Works. His best poems are *Troylus and Criseyde* and the *Canterbury Tales* (q.v.).

Cheeryble Brothers, THE, the benevolent, good-humoured employers of the hero—who enable him finally to get married—in Dickens' *Nicholas Nickleby*.

Chesterton, GILBERT KEITH (1874–1936), was educated at St. Paul's School and at the Slade School of Art. He was leader of the "Distributive" movement which aimed at finding a cure for economic evils which was neither capitalist nor socialist. He became a convert to the Church of Rome in 1922. His very varied writings include novels, *The Man who was Thursday* (1908), *The Flying Inn* (1914); short stories, especially the famous tales of Father Brown; criticism, *Charles Dickens* (1903), *George Bernard Shaw* (1909); essays, plays and poetry, *Lepanto* (1929), *New and Collected Poems* (1929).

Chiasmus, a figure of speech in which the word order in the first of two parallel clauses is reversed in the second, as "He saved others; himself he cannot save."

Childe, a mediæval term for a youth of gentle birth, sometimes in attendance as a squire upon a knight. The word occurs in ballads such as *Childe Roland*.

Choriamb, a metrical foot of four syllables, the first and last long, the others short. *See* TROCHEE.

Christabel, an unfinished poem by Samuel Taylor Coleridge, believed by some eminent critics to be one of the most beautiful poems in English.

Christian, the hero of *The Pilgrim's Progress*, by John Bunyan.

Christiana, the heroine of the second part of *The Pilgrim's Progress*. She was the wife of Christian.

Christmas Carol, A, a story by Dickens published in 1843, which contains several of his best-known characters, such as the miser Scrooge, and Bob Cratchit.

Christopher Robin, the son of A. A. Milne, for whom his father wrote the series of poems and stories collected under the titles of *When We Were Very Young*, *Winnie the Pooh*, etc.

Chump, MRS., "the rich vulgar Irish widow" in Meredith's *Sandra Belloni*.

Citizen of the World, THE, a collection of letters supposed to have been written to his native country by a Chinaman in London. They were written by Goldsmith and first appeared in 1760. His original disguise enabled the author to make satirical comments upon contemporary English manners.

City of Seven Hills, THE, Rome.

City of Dreaming Spires, Oxford. The phrase occurs in Matthew Arnold's *Thyrsis*.

City of the Violet Crown, Athens.

Clara Middleton, the heroine of Meredith's witty novel, *The Egoist*.

Clare, JOHN (1793–1864), was the son of a farm labourer of Northamptonshire. His poetry (*see Poems by Clare*, edited by Symons, 1908) was the finest product of an unfortunate life which culminated in madness in 1837.

Clarendon, EDWARD HYDE, EARL OF (1609–74), author of *The True Historical Narrative of the Rebellion and*

Civil Wars in England. This work is remarkable for the character portraits it contains. Clarendon is a great character-writer because of his detachment and clarity of thought. *See* Burnet.

Clarissa Harlowe, Samuel Richardson's second novel, published beween 1747 and 1748. It is said to have suggested the theme of Rousseau's *Nouvelle Héloïse.*

Classic, adjective applied in literature to the standard authors of ancient Greece and Rome, or to writings similar in style, or to general literature of the first class.

Classical Period, The, is a comprehensive conventional name for the hundred years in English Literature between the death of Dryden (1700) and the publication of the *Lyrical Ballads* (1798). The literature of this period is dominated by an intellectual trinity of nature, reason, and the classics. *See* Pope.

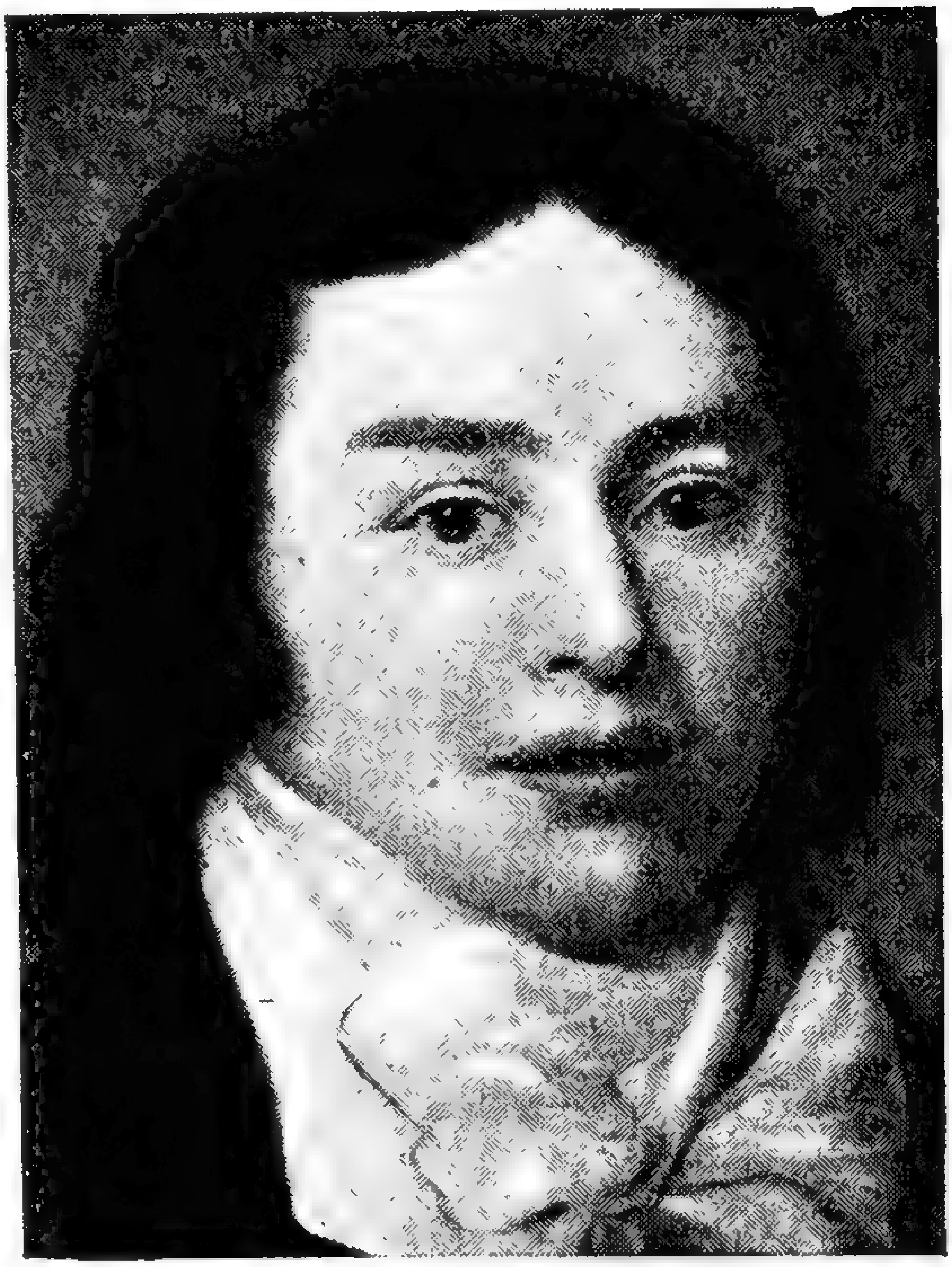
Cliché, a hackneyed expression, from the French for "a stereotype block," that heads the descriptive information under a picture in a newspaper.

Cloister and the Hearth, The, a long historical romance set in the fifteenth century by Charles Reade, published in 1861.

Cobbett, William (1762–1835), the son of a farm labourer who became "a violent and voluminous propagandist, and a popular educator." His *English Grammar* (1817), *Advice to Young Men* (1829), and *Rural Rides* (1830) prove him to be a master of "natural, straightforward English prose."

Cockayne, or Cockaigne, fabulous country of sloth and ease; the fortunate isles.

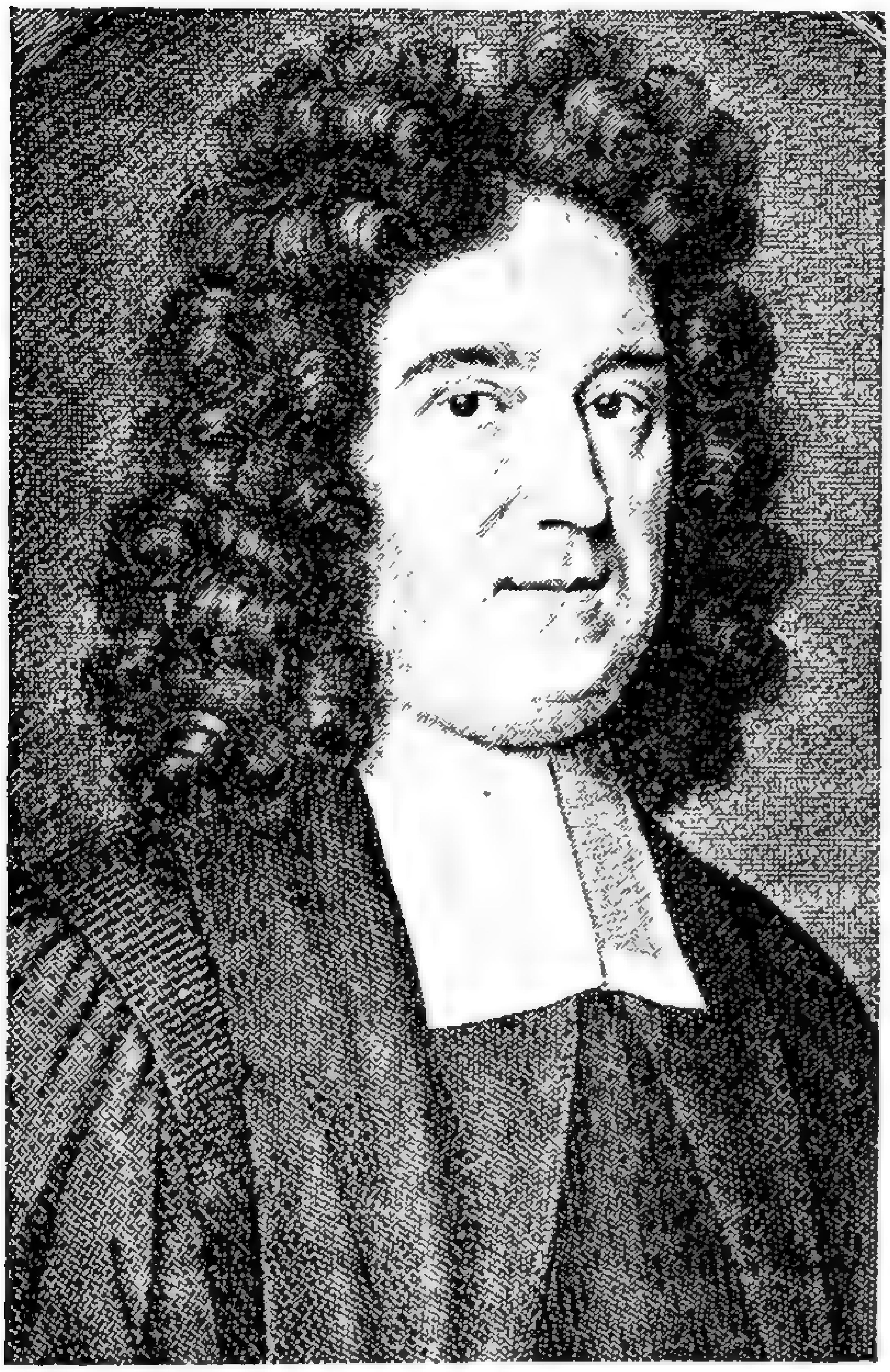
Coleridge, Samuel Taylor (1772–1834), poet, philosopher, and critic. His finest poems are justly recognised to be *The Ancient Mariner*, *Kubla Khan* and *Christabel.* But his blank-verse poems are undeservedly neglected. In one of them occurs the magnificent line, "The alien shine of unconcerning stars."


SAMUEL TAYLOR COLERIDGE

Collier, Jeremy (1650–1726), a controversialist famous for his *Short View of the Immorality and Profaneness of the English Stage* (1698), in which he attacks the work of dramatists like Congreve and Farquhar. A superficial purification of the stage resulted from Collier's activities.

Collins, William (1721–59). His poetry is small in quantity but rare in quality. The best known of his odes are the *Ode to Evening* and *Ode to Simplicity.*

Collins, William, the conceited pompous young clergyman from *Pride and Prejudice* whose obsequious letter of thanks to Mr. Bennett after visiting him has made his name a synonym for any such letter.



JEREMY COLLIER

Collins, William Wilkie (1824–89), abandoned law for literature. Novels like *The Dead Secret* (1857), *The Woman in White* (1860), and *The Moonstone* (1868) established his reputation as one of the first English writers of detective fiction in which the detection of a crime is thrillingly delayed until the end of the story.

Colonel Jack, a picturesque romance by Defoe, published 1722.

Colophon, from a Greek word meaning summit or completion, the inscription or decoration placed at the end or on the title page of a book or manuscript, sometimes containing the printer's name, date and place of printing.

Comedy, from a Greek word meaning a singer in a comic chorus. A play, or novel written amusingly with a happy ending.

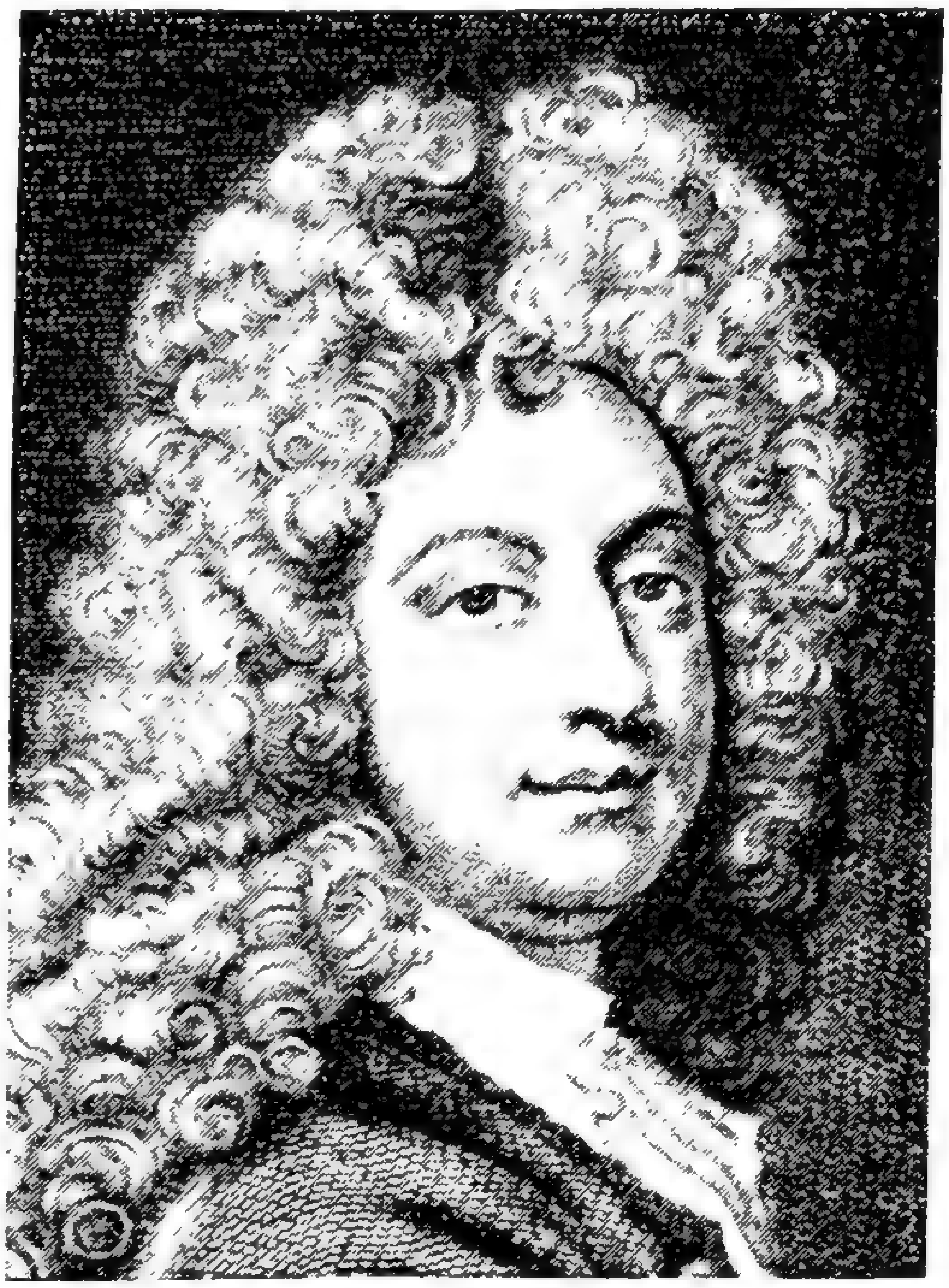
Compleat Angler, The. *See* Walton, I.

Comus, a masque by Milton, presented at Ludlow Castle in 1634. The work contains some of Milton's most beautiful lyric poetry, including the celebrated invocation to Sabrina.

Confessions of an English Opium Eater, a book based on its author's drug-taking experiences, published in 1822. *See* De Quincey.

Congreve, William (1670–1729), is the author of a play called *The Way of the World* (1700), which is the best comedy of manners in English literature and a consummate expression of the Restoration attitude to life. Hazlitt has described it as a "triumph of wit, a tissue of epigrams in prose."

Conrad, Joseph (1857–1924), born of Polish parents, he joined an English merchant ship in 1878 and was naturalised as a British subject. In spite of the difficulties of a foreign language, he made himself one of the major English novelists. Among his best novels are *Almayer's Folly* (1895), *Lord Jim* (1900),



WILLIAM CONGREVE

and *Nostromo* (1904). *Typhoon* (1902) and *Youth* (1902) are his best collection of short stories.

Conrad is primarily concerned with fundamental instincts and emotions. In *The Nigger of the Narcissus*, for example, he deals with fear of death: James Wait, the negro, is really death symbolised.

Constructivism, the use of varying planes to emphasise the drama or the relation between characters. Constructivism is a recent development of modern theatrical production.

Contarini Fleming, A PSYCHOLOGICAL ROMANCE (1832) by Disraeli, a novel in the form of the autobiography of a sensitive poetic character.

Coppard, ALFRED EDGAR (1878–), is an outstanding writer of short stories of which he has already written over one hundred. His stories have a wide range, from a tale like *The Devil in the Churchyard* to a tale like *The Tiger* or *The Man from Kilsheelan.* His prose is colourful and immensely vital.

Corinthian, a gay, licentious man of fashion, usually applied to a buck of the first half of the nineteenth century. The word is derived from the proverbial viciousness of ancient Corinth.

Corsair, THE, a poem by Lord Byron published in 1814, dealing with the adventures of Conrad, a pirate chief in the Aegean Sea.

Corydon, a conventional name for a shepherd in pastoral poetry from the original figures in the Eclogues of Virtue and Theocritus.

Coryphaeus, the leader of a chorus in Greek drama, from which the modern word Coryphée, a dancer in the ballet.

Cotter's Saturday Night, THE, a poem by Burns.

Country Wife, THE (1675), a comedy by Wycherley, which contains some of his wittiest work, marred for modern ears by seventeenth-century indecencies.

EDITH EVANS
as "The Country Wife."

Coverdale, MILES. *See* the English *Bible.*

Coverley, SIR ROGER DE, a character invented by Addison, who appeared in a number of his essays in *The Spectator.* He represents the kindly, conventional squire of the period.

Coward, NOEL (1899–), is a successful writer of plays which are comedies of modern manners. Representative of his work are *The Young Idea* (1924), *Post Mortem* (1931), and *Design for Living* (1933). He has composed music for some of his plays.

Cowley, ABRAHAM (1618–67), is the last well-known representative of "metaphysical" poetry (q.v.). His poetry is different from Donne's: his wit is less extravagant and at the same time less imaginative. *See* H. J. C. Grierson, *Metaphysical Poetry, Donne to Butler,* 1925.

According to Pope, Cowley died of fever which he caught as a result of

NOEL COWARD

sleeping in the fields after a drinking-bout.

Cowper, William (1731–1800). The life of this poet was saddened by a morbid self-hatred which culminated at times in madness and, under Nonconformist religious influences, manifested itself as a fear of damnation.

His detailed descriptions in unconventional diction of the everyday sights and sounds of the country (*see* his long poem in blank verse, *The Task*) are remarkable for an eighteenth-century poet. He is a letter-writer of great charm.

Crabbe, George (1754–1832), had considerable gifts as a narrative poet. His first poem, *The Village* (1783), met with the approval of Burke and Johnson. This poem, together with *The Borough* (1810) and *The Tales of the Hall* (1819), is distinguished by the excellence of its narrative, realism, and grim humour.

Cranford, a quietly humorous novel of English village life, by Mrs. Gaskell (1853).

Cratchit, Bob. *See Christmas Carol.*

Crawley, The Rev. Josiah and Grace, the snobbish characters from Trollope's *Barchester* novels.

Crawley, Sir Pitt and family, the main characters in Thackeray's *Vanity Fair.*

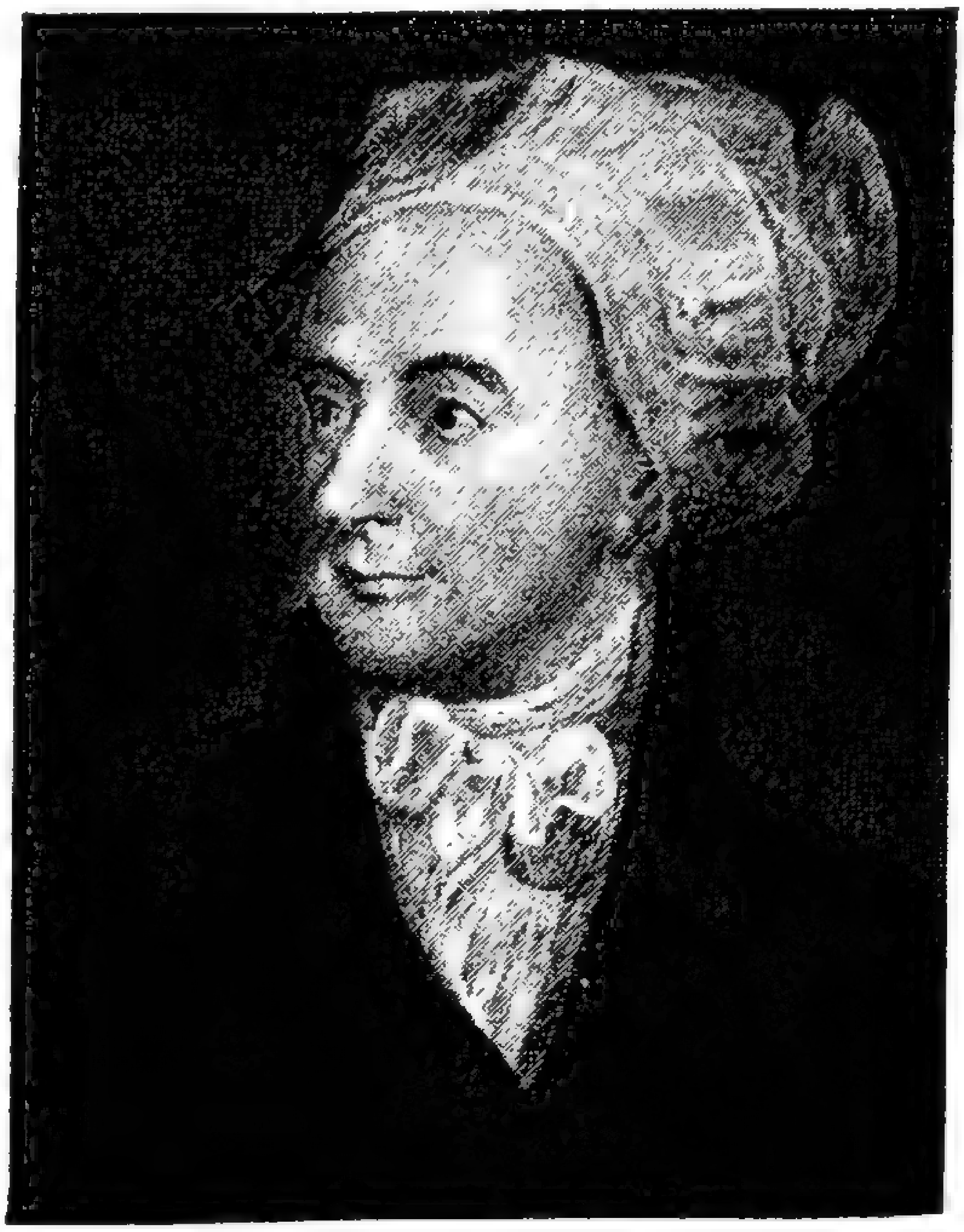
Critic, The, a comedy by Sheridan satirising the sentimental drama and biased criticism of his day.

Cronin, Archibald Joseph (1896–), was a medical student at Glasgow from 1914–15 and served in the Navy during the War as a surgeon. His first novel, *Hatter's Castle*, was published in 1931. *The Citadel*, his recent novel, has created a sensation by its exposure of doubtful medical practices.

Crotchet Castle, a novel by Peacock (q.v.).

Crummles, Mr., Mrs. and Ninette ("the infant phenomenon"), the theatrical family in *Nicholas Nickleby* by Dickens.

Cunningham, Sir Henry Stuart, is the author of two very good novels of



WILLIAM COWPER

Anglo-Indian life, *The Chronicles of Dustypore* (1875) and *The Cærulians* (1887). His satirical portraits of Anglo-Indian characters are brilliantly executed.

Cunninghame Graham, Robert Bontine (1852–1936), for many years led the life of a gaucho in the Argentine. On returning to England he took an active part in Labour politics: amongst other things he helped to organise the Dockers' Strike of 1887.

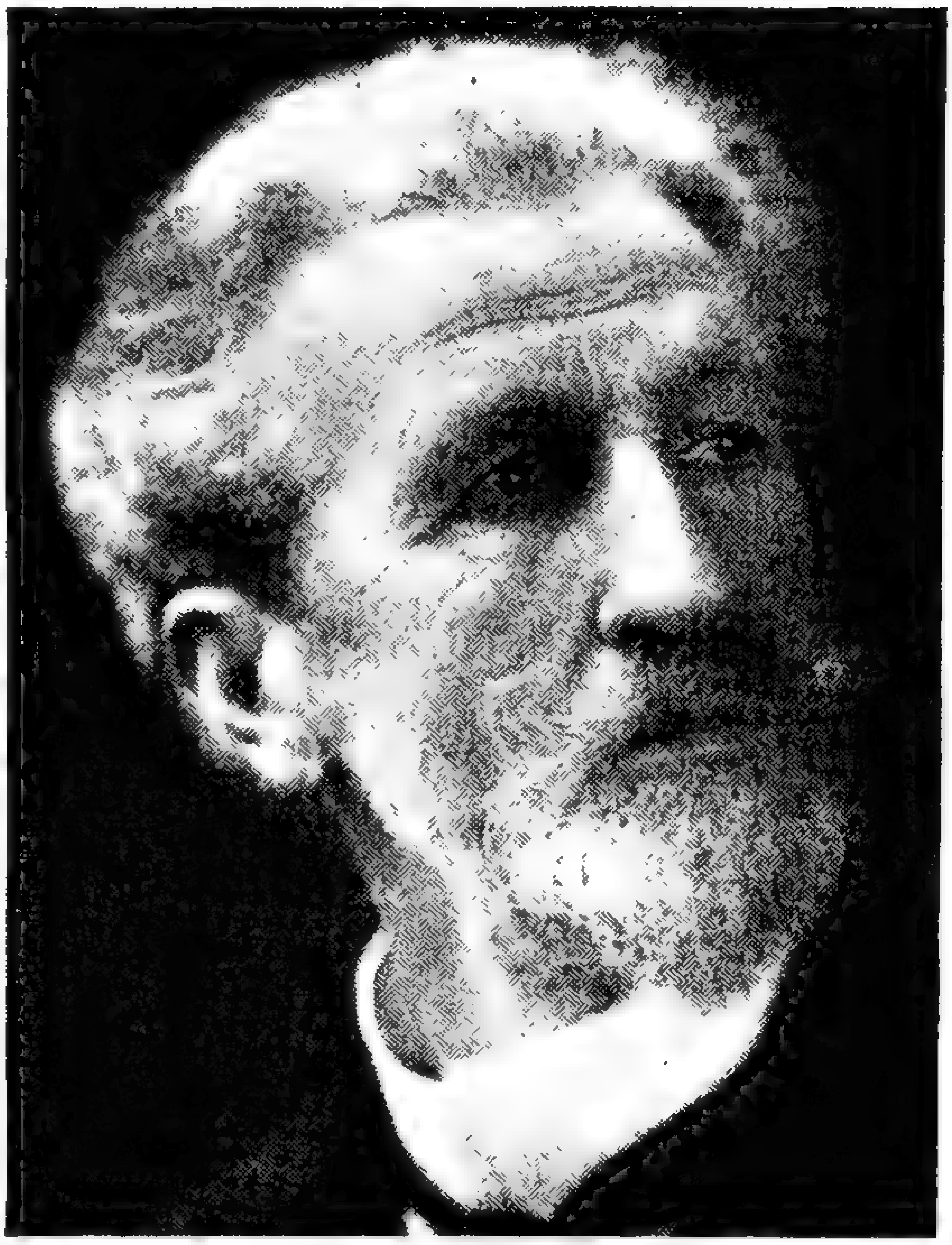
The adventure and independence of his life are reflected in his travel stories and sketches. See *Thirty Tales and Sketches* (1929), selected by Edward Garnett.

Cypress, Mr., character from *Nightmare Abbey*, by T. L. Peacock, a caricature of Byron.

D

Dactyl, a metrical foot of one long syllable followed by two short, or of one accented followed by two unaccented syllables, as in the following example:

A. J. CRONIN



R. CUNNINGHAME GRAHAM

"Bird of the wilderness, blithesome and cumberless,
Sweet be thy matin o'er moorland and lea."

Daguerreotype, early type of photographic process, so called from its inventor. The process appears in 1839.

Dale, Lily, the heroine of Trollope's *Small House at Allington.*

Damon, a name used by poets in rustic verse from the shepherd in Virgil's eighth eclogue.

Dandie Dinmont, the Teviotdale farmer in *Guy Mannering.*

Dane, Clemence is the pseudonym of Winifred Ashton, a modern novelist and playwright who abandoned school teaching to become an actress. Her novels (e.g. *Broome Stages*, 1931) are not as well known as her plays, *A Bill of Divorcement* (1921), *Will Shakespeare* (1921), *Granite* (1926), and *Wild Decembers* (1932).

Daniel Deronda, George Eliot's last novel, published in 1876. Interest-

CHARLES DARWIN

Author of "The Origin of Species."

ing because its hero devotes himself to the cause of a national centre for the Jewish race.

Dark Ages, THE, another term for the Middle Ages, when education and culture seemed to be at a standstill.

Darwin, CHARLES ROBERT (1809–82), the great naturalist, began his researches as a member of the expedition made by H.M.S. *Beagle* to survey South America, and published a record of them in his 'Journal of Researches into the Geology and Natural History of the various countries visited by H.M.S. *Beagle* (1839).' Soon after his return to England he went to live at the little village of Down in Kent, where he worked indefatigably until he had accumulated a mass of evidence in support of his theory of evolution by natural selection. His famous exposition of this theory, *The Origin of Species*, was published in 1859. His other outstanding works include *Variations of Plants and Animals under Domestication* (1868). *The Descent of Man*, and *Selection in Relation to Sex* (1871), *The Expression of the Emotions in Man and Animals* (1872), and *Insectivorous Plants* (1875).

Dasent, SIR GEORGE WEBBE (1817–96), is famous for his translations of the Icelandic sagas, particularly for his translation of *Njálssaga* (published in the Everyman Library as *The Story of Burnt Njal*).

Dashwood, ELINOR AND MARIANNE, the principal characters in *Sense and Sensibility* by Jane Austen.

Davenant, SIR WILLIAM (1606–68), obtained permission to produce an 'allegorical entertainment' on the stage after the playhouses had remained closed for fourteen years by order of the Puritans. His plays, notably *The Siege of Rhodes* (1656), founded the opera and heroic drama in England.

David Copperfield, novel by Dickens published in 1849, the story of which is largely drawn from Dickens' own life. It was its author's favourite book.

Davies, William Henry (1871–), tells the story of his adventures as a tramp in America in *The Autobiography of a Super-Tramp* (1908). His simple lyrical poems in praise of the beauty of the country are in contrast to his poems describing the life of down-and-outs in towns and cities. See *The Poems of W. H. Davies* (1934).

Day Lewis, Cecil (1904–), a young Communist poet and apologist, who has recently written a clever reply, entitled *We're Not Going to do Nothing* (1936), to Aldous Huxley's pamphlet in defence of absolute pacifism (*What Are You Going to Do About It?*). He attempts to refute the intellectual justification of Huxley's pacifism, and accuses Huxley of looking at life's problems with an 'abstract-idealist' squint. His printed work includes *From Feathers to Iron* (1931), *The Magnetic Mountain* (1933).

Decameron, by Giovanni de Boccaccio, a famous collection of stories taking the form of tales told by a party of nobles to while away the time during their segregation in a villa outside Florence during the plague of 1348. The work has had a marked influence on early English literature.

Decline and Fall of the Roman Empire, The, an enormous history by Gibbon (q.v.), remarkable for its lucidity and balanced style.

Defoe, Daniel (1660?–1731), notwithstanding his enormous literary output, found time to involve himself in various business undertakings and shady political dealings. *Robinson Crusoe* (1719), *Moll Flanders* (1722), and *A Journal of the Plague Year* (1722) are representative of his workmanlike narrative and vigorous, vernacular prose.

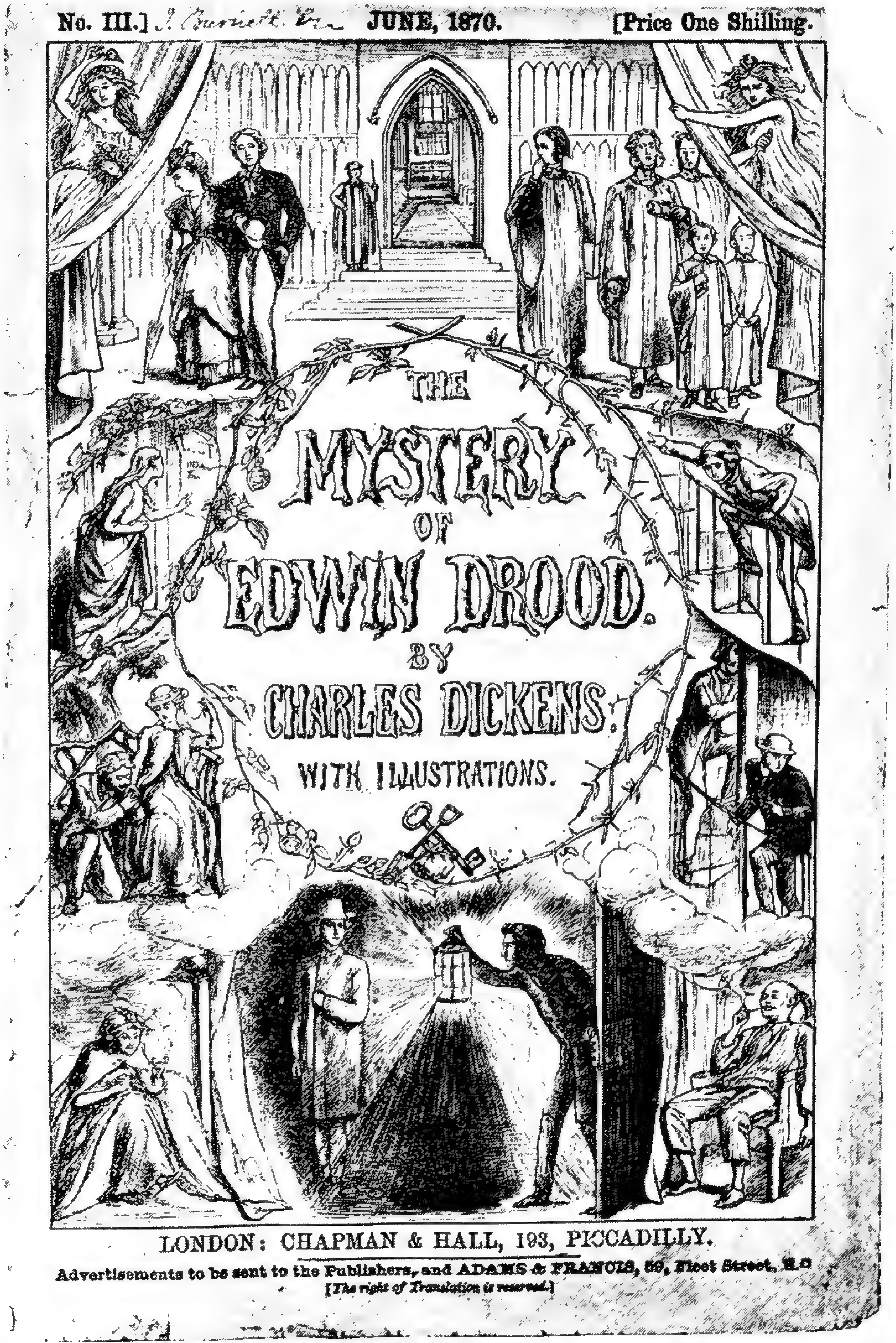
The best account of his life and works is Professor J. R. Sutherland's *Daniel Defoe* (1937).

Dekker, Thomas (1570?–1632). Nothing much is known of his life, and many of the plays which he wrote in collaboration with other dramatists of his time are now lost. The following plays known to be his have survived: *The Shoemaker's Holiday* (1600), and *The Honest Whore*. *The Gull's Hornebooke* (1609), a satirical prose work, is also by Dekker.

C. DAY LEWIS

De la Mare, Walter (1873–). His prose and poetry communicate fantasy in language of great beauty. See *Poems* (1901–18), *The Return* (1910), *Peacock Pie* (1913), *Broomsticks and Other Tales* (1925), *On the Edge* (1930).

De la Roche, Mazo (1885–), a Canadian authoress who made a name for herself as a writer in 1925 with *Low Life and Other Plays*, and two years later published a very successful novel called *Jalna*. Her other novels include



No. III.] J. Burnett Esq **JUNE, 1870.** **[Price One Shilling.**

THE
MYSTERY
OF
EDWIN DROOD.
BY
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WITH ILLUSTRATIONS.

LONDON: CHAPMAN & HALL, 193, PICCADILLY.

Advertisements to be sent to the Publishers, and ADAMS & FRANCIS, 59, Fleet Street, E.C.

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THE COVER OF "EDWIN DROOD," DICKENS' UNFINISHED "THRILLER," AS IT WAS ISSUED IN MONTHLY PARTS

Whiteoaks (1929), *Finch's Fortune* (1931), *The Master of Jalna* (1933), and *Beside a Norman Tower* (1934).

Deloney, THOMAS (1543?–1600?), a silk-weaver at Norwich, wrote three prose tales dealing with the lives of craftsmen: *William of Reading*, *Jack of Newbury*, and *The Gentle Craft.*

Denis Duval, Thackeray's last novel, published as a serial in the Cornhill Magazine in 1864 and left unfinished.

De Quincey, THOMAS (1785–1859), had at least two things in common with Coleridge—the unfortunate habit of eating opium and an amazing versatility of interest and achievement. His best works include *The Confessions of an Opium Eater* (1822), *On Murder as One of the Fine Arts* (1827), and an essay *On the Knocking at the Gate in Macbeth.*

Desdemona, the tragic heroine of Shakespeare's *Othello.*

Deserted Village, THE, poem by Goldsmith (q.v.), whose sentimentalised descriptions of village life are said to have prompted Crabbe's realism, in his *Village.*

Desperate Remedies, Hardy's first published novel (1871), a "tale of mystery, entanglement, surprise and moral obliquity" nearly approaching a thriller.

Diacritic, a sign or mark on or under a letter to distinguish its various sounds or values, e.g. é ç ö a ñ.

Diæresis, the sign placed over the second of two adjacent vowels to indicate that they are to be pronounced separately, or to separate a diphthong into two separate vowels.

Diana of the Crossways, a novel by Meredith published in 1885 based on the Hon. Mrs. Caroline Norton's betrayal of a political secret.

Diana Vernon, the heroine of Scott's *Rob Roy.*

CHARLES DICKENS

Dickens, CHARLES (1812–70), started his literary career as a reporter of parliamentary debates on the staff of a daily newspaper. His publication in monthly parts of *The Posthumous Papers of the Pickwick Club* (1836–7) first brought him fame and financial success. His grotesque humour and unsurpassable powers of caricature distinguish all his novels, *Oliver Twist* (1837–8), *Nicholas Nickleby* (1838–9), *David Copperfield* (1849–50), etc.

Dickinson, GOLDSWORTHY LOWES (1862–1932)—"One of the finest liberal spirits in contemporary literature." Historian and political philosopher described by Sir John Squire as "a little short man with a round clean-shaven face and eyes burning brightly behind magnifiying spectacles." His works include *The Seekers* (1888), *The Greek View of Life* (1896), *Letters from John Chinaman* (1901), *A Modern Symposium* (1905), *The Magic Flute* (1920).

Dimiter (see METER).

Disraeli, BENJAMIN, first earl of Beaconsfield (1804–81), son of Isaac

D'Israeli (author of a collection of literary anecdotes entitled *Curiosities of Literature*). Although more famous as a politician, Disraeli is remembered also as the author of some good novels, *Coningsby* (1844), *Sybil* (1845), *Tancred* (1847), etc.

Dr. Faustus, THE TRAGICAL HISTORY OF, a play by Marlowe, published in 1604, possibly the first dramatisation of the original legend.

Dr. Thorne, one of the Barsetshire novels by Anthony Trollope, published in 1858.

Dodgson, C. L. (1832–98), better known by his pseudonym of Lewis Carroll as the author of *Alice in Wonderland.*

Dolly Vardon, heroine of *Barnaby Rudge* by Dickens.

Dombey & Son, a novel by Dickens published in 1847. It deals with the fall of the shipping house of Dombey & Son, and the reconciliation between old Dombey and his daughter Florence after the former's pride has been broken.

C. M. DOUGHTY

Domesday Book, the great record or survey of the lands of England made during the reign of William the Conqueror in 1086. Domesday is an older spelling of Doomsday, 'day of judgment.'

Don Juan (1819–24), is the satirical masterpiece of Byron. It is written on an epic scale in sixteen cantos. The true Byron finds perfect expression in *Don Juan,* a Byron who has an unusually large share of humanity and tolerance and even kindliness.

Donne, JOHN (1572–1631), is the greatest of the 'Metaphysical Poets,' who expressed themselves with deliberate ambiguity of language, with wit which is 'a succession of disconcerting surprises.' His love poems, satires, and religious sonnets are all marked by a high seriousness and tremendous depth of feeling.

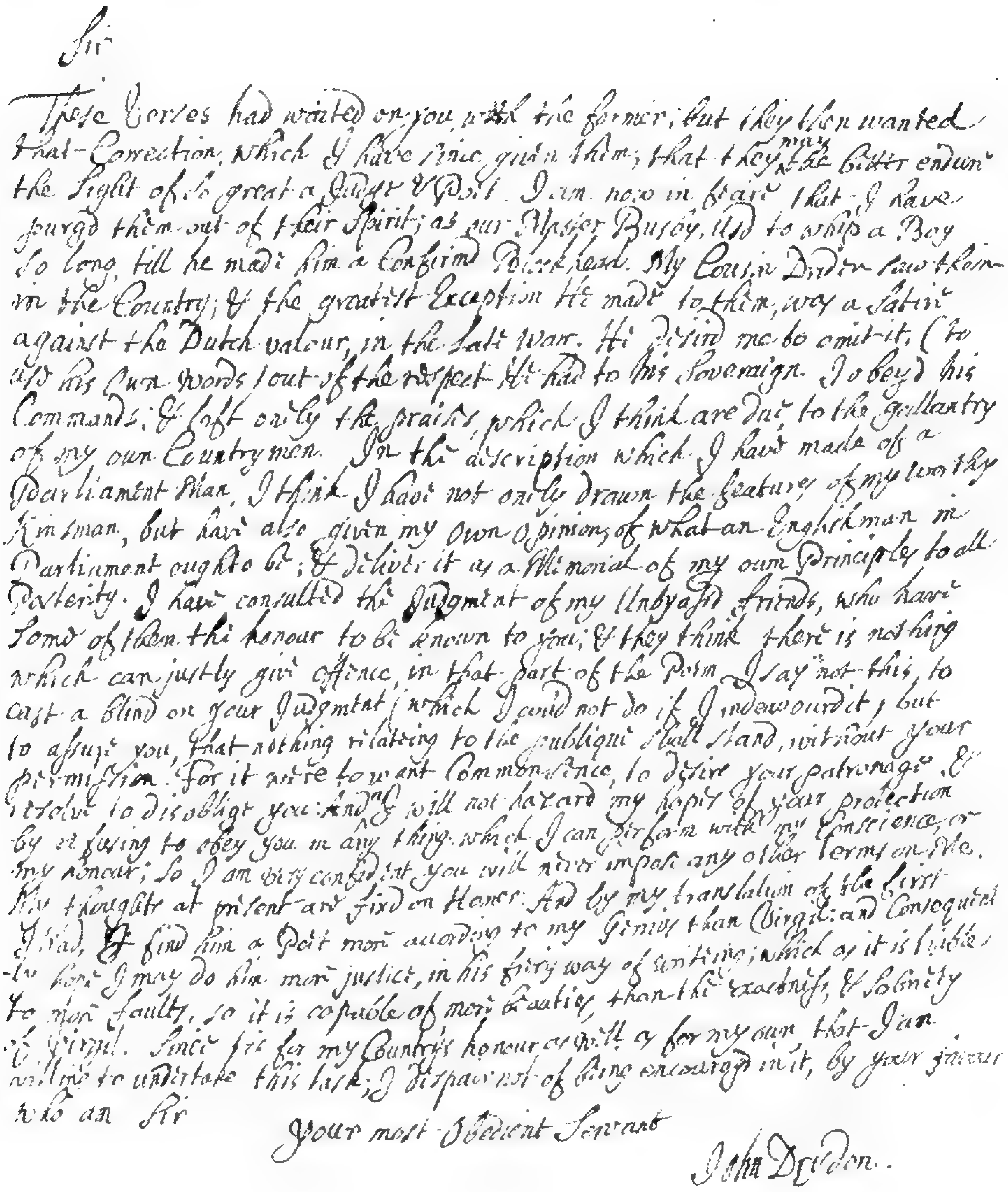
The standard edition of Donne's poetry is that of Sir H. J. C. Grierson in two volumes (1912).

Doughty, CHARLES MONTAGU (1843–1926). His best-known work is *Travels in Arabia Deserta* (1888), an epic record which triumphs over the archaic and artificial language in which it is written.

Douglas, NORMAN (1868–). His reputation as a writer was established by *South Wind* (1917), the technique of which influenced Aldous Huxley's writing.

Doyle, SIR ARTHUR CONAN (1859–1930), created Sherlock Holmes, who is the ancestor of a long line of omniscient detectives. In his later years he became known as a writer on spiritualism.

Drama, had its origin in England in the mediæval morality and religious plays (called 'mysteries' and 'miracles'). The Brome play of Abraham and Isaac and *Everyman* are the best of this mediæval drama.



Sir

These Verses had waited on you, with the former; but they then wanted that Correction, which I have since given them; that they may the better endure the Sight of so great a Judge & Poet. I am now in feare that I have purg'd them out of their Spirit; as our Master Busby, usd to whip a Boy so long, till he made him a Confirmd Blockhead. My Cousin Driden saw them in the Country; & the greatest Exception he made to them, was a Satire against the Dutch valour, in the late Warr. He desir'd me to omit it, (to use his own words) out of the respect he had to his Soveraign. I obeyd his Commands; & left onely the praises, which I think are due, to the gallantry of my own Countrymen. In the description which I have made of a Parliament Man, I think I have not onely drawn the features of my worthy Kinsman, but have also given my Own Opinion, of what an Englishman in Parliament oughte to be; & deliver it as a Memorial of my own Principles to all Posterity. I have consulted the Judgment of my Unbyass'd friends, who have some of them the honour to be known to you; & they think there is nothing which can justly give offence, in that part of the Poem. I say not this, to cast a blind on your Judgment (which I could not do if I endeavourd it,) but to assure you, that nothing relateing to the publique shall stand, without your permission. For it were to want Common Sence, to desire your patronage & resolve to disoblige you: And as I will not hazard my hopes of your protection by refusing to obey you in any thing which I can performe with my Conscience or my honour; So I am very confident you will never impose any other terms on Me. My thoughts at present are fixd on Homer: And by my translation of the first Iliad, I find him a Poet more according to my Genius than Virgil: and Consequently hope I may do him more justice, in his fiery way of writeing; which as it is liable to more faults, so it is capable of more beauties, than the exactness, & Sobriety of Virgil. Since 'tis for my Countrys honour as well as for my own, that I am willing to undertake this task; I despair not of being encouragd in it, by your favour who am Sir

Your most Obedient Servant

John Dryden.

FACSIMILE LETTER BY DRYDEN

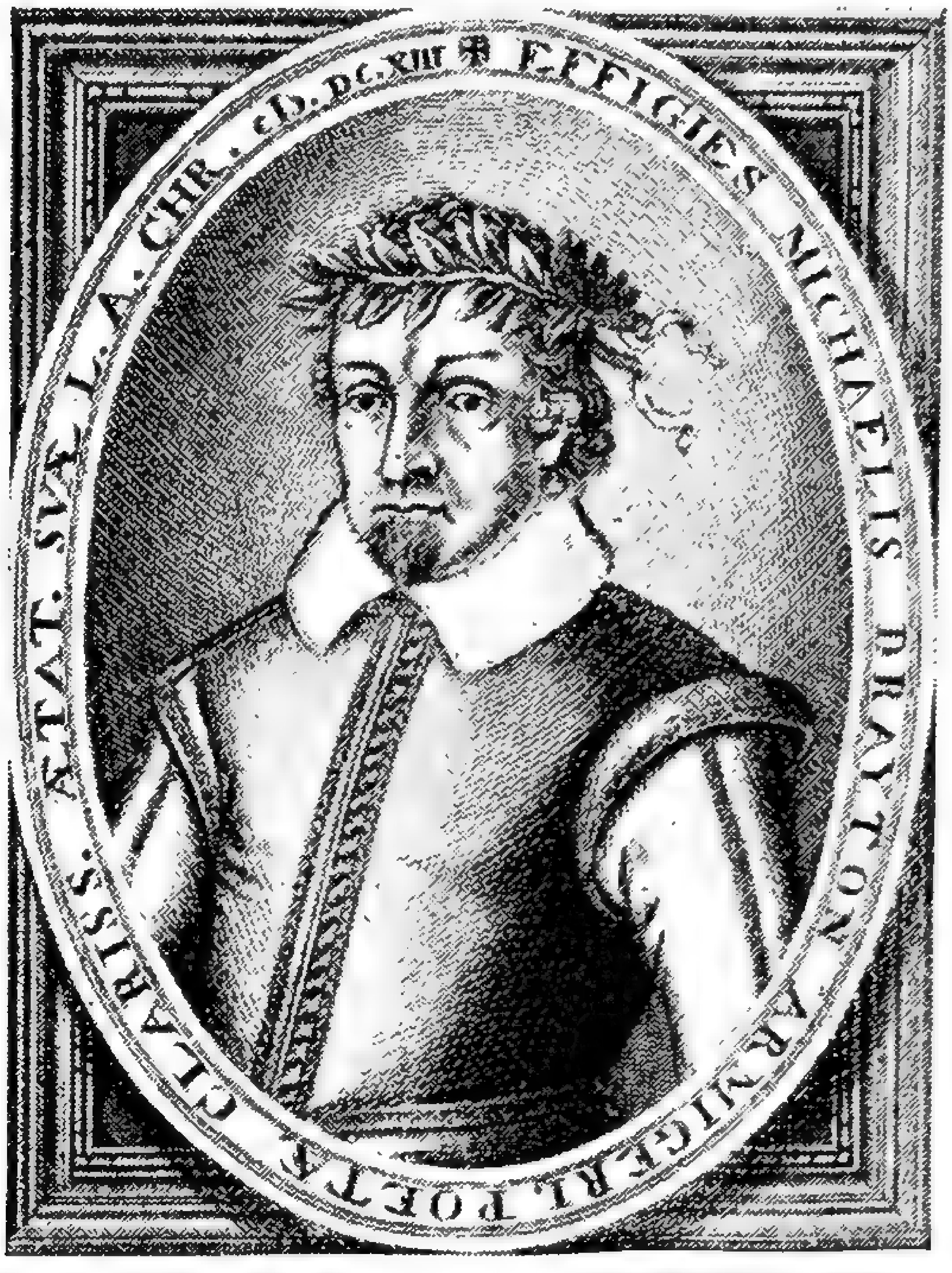
sent to a friend with a copy of his verses. The letter begins: 'These Verses had waited on you, with the former; but they then wanted that Correction which I have since given them, that they may the better endure the Sight of so great a Judge and Poet.'

The influence of classical drama is first seen in *Gorboduc* (acted in 1561), the tragedy by Sackville and Norton modelled on Seneca's tragedies. But classical influence was not long dominant, and the main stream of Elizabethan drama is independent of it.

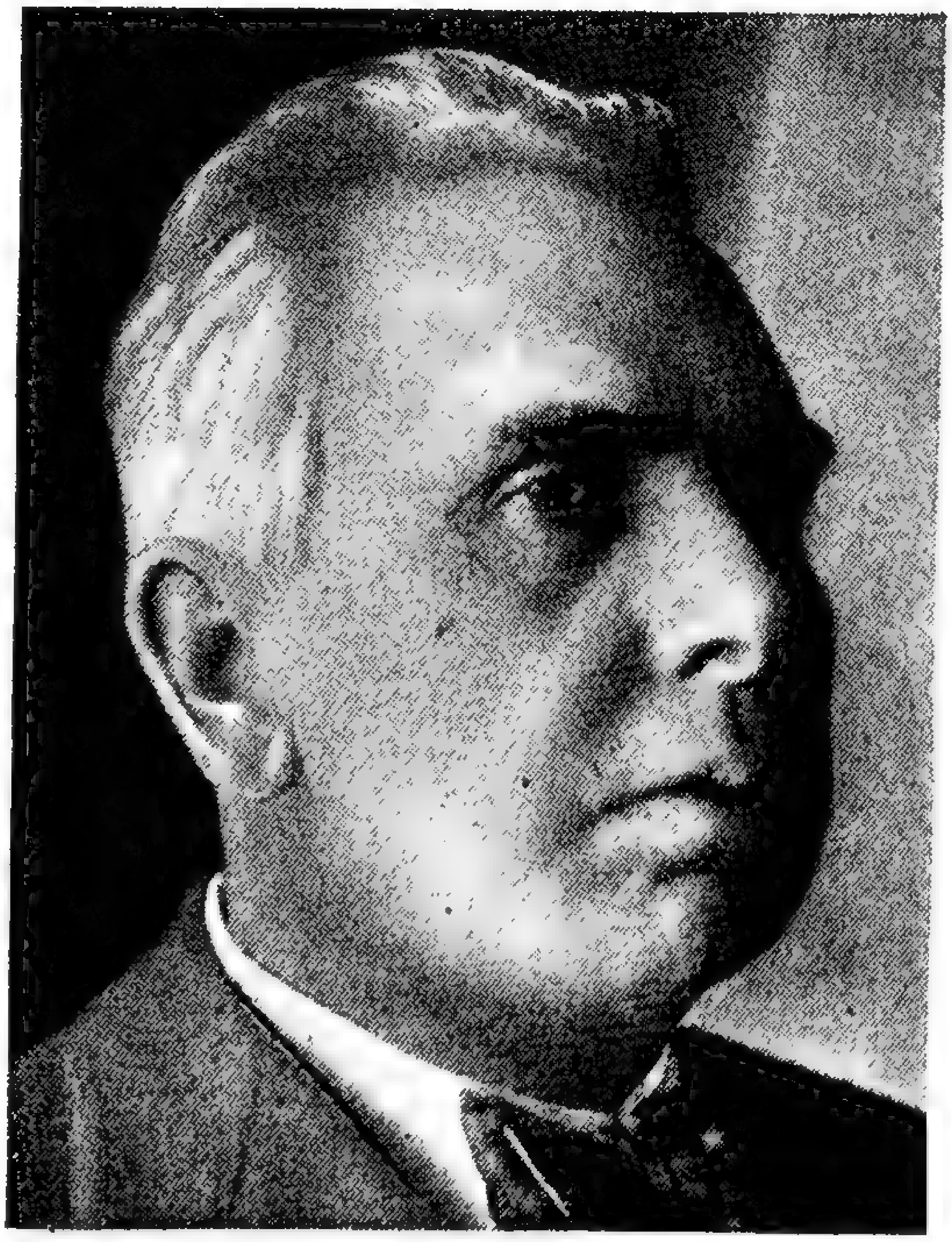
The fine tradition of drama established by the Elizabethans was continued by later dramatists like Congreve, Dryden, Goldsmith, and Sheridan. After many barren years in the nineteenth century Bernard Shaw inspired new life into it.

Drapiers Letters, THE, published by Swift in 1724, a series of four letters against the patent sold by the Duchess of Kendal to William Wood for supplying copper coins in Ireland. The effect of Swift's indignation was such that the Government had to abandon the scheme.

Drayton, MICHAEL (1563–1631), was described by his contemporaries as 'golden - mouthed.' His voluminous writings include *Polyolbion* (1622), a topographical poem celebrating the glories of England. He is the author of one of the greatest sonnets in English, beginning, 'Since there's no help, come, let us kiss and part.'


EFFIGIES MICHAELIS DRAYTON ARMIGERI, POETÆ CLARISS. ÆTAT. SVÆ L. A. CHR. cIↃ.DC.XIII

MICHAEL DRAYTON



THEODORE DREISER

Dreiser, THEODORE (1871–). An American novelist whose *American Tragedy* (1925) attracted considerable attention by its ugly realism. His chief works are *Sister Carrie* (1900), *The Financier* (1912), *The Genius* (1925), *At Dawn* (1931). He has also written a play, *The Hand of the Potter.*

Drinkwater, JOHN (1882–1937), is the author of a fine historical play, *Abraham Lincoln* (1918). He has also written other plays, some poetry, and a creditable biography of Byron.

Dryden, JOHN (1631–1700), was an outstanding dramatist, poet, and prose-writer. His best play is *All for Love* (1678), the theme of which is the story of Anthony and Cleopatra. His poetry is mainly satirical: *Absalom and Achitophel* (1681–2) deals with the plot to bar the succession of James and put in his place the Duke of Monmouth. In his critical studies (e.g. the *Essay of*

Dramatic Poesy, 1668) he shows himself to be a great writer of prose.

Duchess of Malfi, THE, a play by Webster published in 1623. The play ends in a welter of death and madness and contains the famous line 'Cover her face. Mine eyes dazzle. She died young.'

Dunbar, WILLIAM (1465?–1530?), a famous Scots poet whose work is remarkable on account of his powerful imagination and mastery of technique. *The Thrissill and the Rois* (1503) and the *Lament for the Makaris* are splendid poems written in the Scots dialect.

Duncan, the king of Scotland murdered by Macbeth in Shakespeare's play.

Dunciad, THE, a satirical poem by Pope published in 1728 in which the author ridiculed all his contemporaries whom he disliked.

Dundreary, LORD, a character from *Our American Cousin* (1858), by Tom Taylor. His long drooping whiskers have become proverbial.

Dunsany, LORD EDWARD, 18th Baron (1878–). His plays and short stories are highly fanciful and grotesque. *Tales of Wonder* (1916) and *Plays of Gods and Men* (1917) give a good idea of his peculiar achievement in imaginative fiction.

Duodecimo, or 12MO, a book size in which each leaf is one twelfth of the whole sheet, hence any diminutive person or thing.

Dynasts, THE, An *Epic Drama of the War with Napoleon, in three Parts, nineteen Acts and one hundred and thirty Scenes*, by Thomas Hardy, published between 1904 and 1908, an enormous poetic drama written for the most part in blank verse.

E

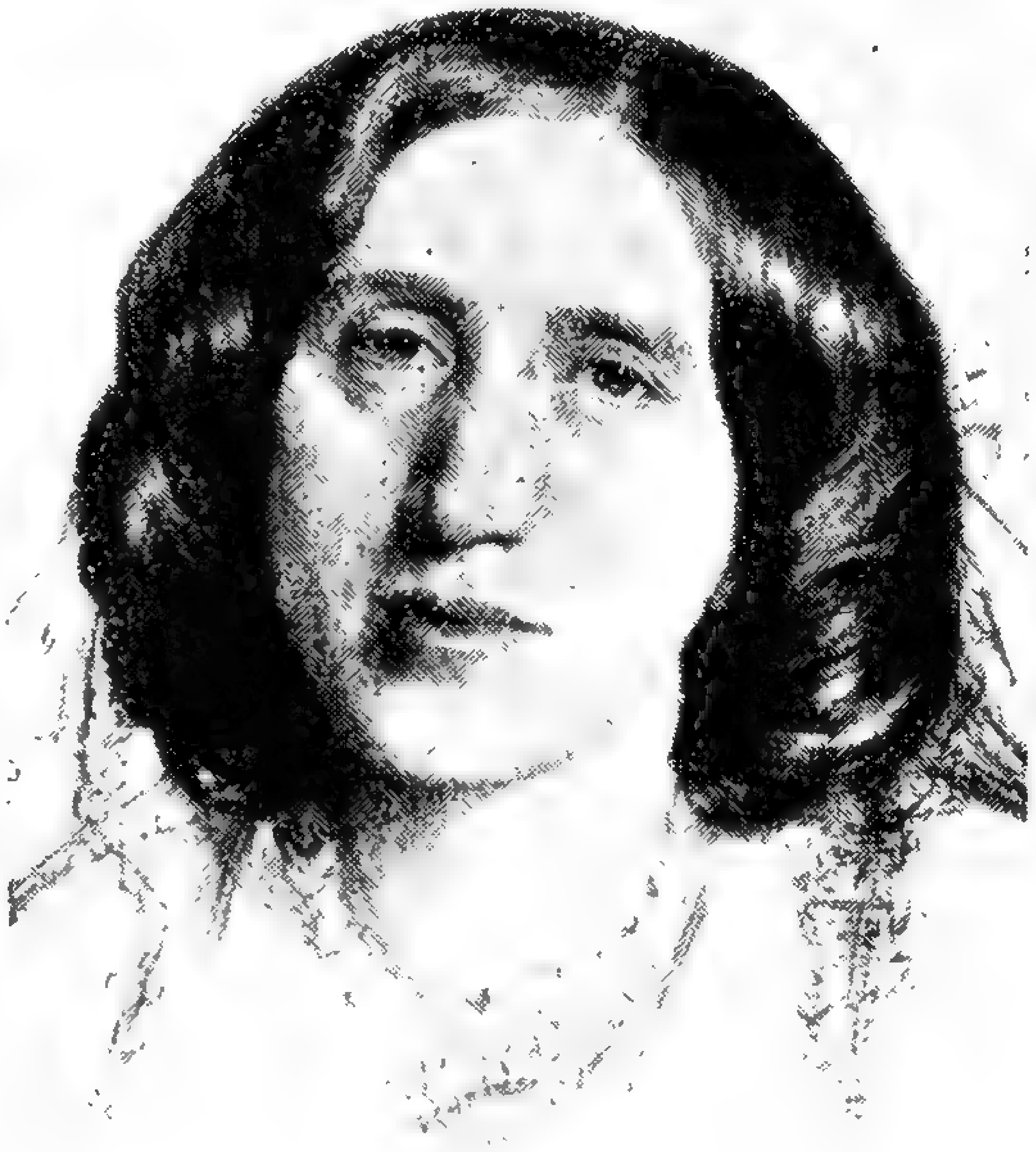
Earle, JOHN (1601?–65), the author of *Microcosmographie* (1628), a collection of character studies (or "characters") of people representing types. *See* OVERBURY.

Earthly Paradise, THE, a poem by William Morris, published between 1868 and 1870, dealing with the tales told by a party of Norse wanderers who have returned disappointed from a quest of the fabled Earthly Paradise.

Edgeworth, MARIA (1767–1849), the daughter of an Irishman who interested himself in education and wrote *A Treatise on Practical Education* in collaboration with Maria. But Maria Edgeworth is more famous as the author of a series of novels dealing with Irish life, of which *Castle Rackrent* (1800) and *The Absentee* (1812) are the best known.

Egoist, THE, a witty novel by George Meredith, published in 1879, concerning the insufferable Sir Willoughby Patterne and his humiliation before he is enabled to marry the shy Laetitia Dale.

Elegiac, a meter consisting of a dactylic hexameter and pentameter; or



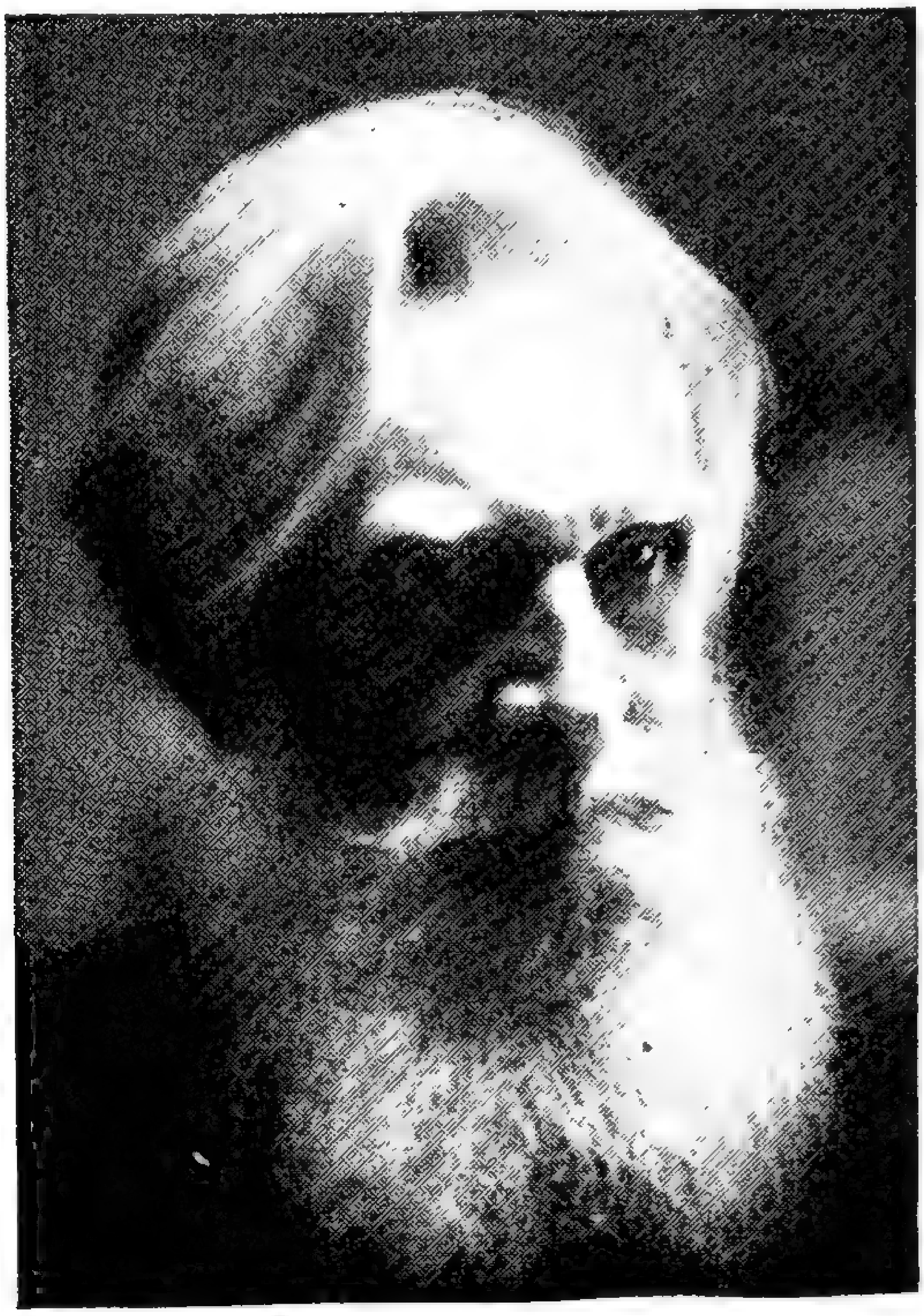
GEORGE ELIOT

"a form of poetry natural to the reflective mind," i.e. a song either of lamentation or concerned with thoughts of death.

Eliot, George, the pseudonym of an eminent Victorian novelist, Mary Ann Cross (1819–80). The daughter of an estate-agent in Warwickshire, she broke away from the narrow evangelical influences of her childhood, became assistant editor of the *Westminster Review*, and in 1859 published her first great novel, *Adam Bede*. Her other well-known novels include *The Mill on the Floss* (1860), *Silas Marner* (1861), and *Middlemarch* (1871–2).

Eliot, Thomas Stearns (1888–), was born in America of American parents and afterwards naturalised as an Englishman. Outstanding as a poet and critic, he is sometimes not easy to understand in either capacity. His poetry is full of reticences because he practises his belief that an English writer must merge himself in the English tradition.

Poems: *The Waste Land*, 1922; *Poems*, 1909–25; Plays: *Murder in the Cathedral*, 1935; Critical Essays: *The Sacred Wood*, 1920; *Selected Essays*, 1917–1932 (1932).



HAVELOCK ELLIS

Elision, the suppression of a vowel or syllable in pronouncing, e.g.

"Lead kindly light,
Amidst th'encircling gloom."

Ellipsis, the omission from a sentence of words necessary to complete the sense.

Ellis, Henry Havelock (1859–), was born in Surrey and taught for four years in New South Wales (1875–79). After his return to England he studied biology at St. Thomas's Hospital, began the work on sexual psychology which has made him famous, and edited the best plays of Marlowe and Ford in the Mermaid Series. This great champion of intellectual honesty has written several outstanding works, including *The New Spirit* (1890), *Affirmations* (1897), *The Dance of Life* (1923), *The Colour-Sense in Literature* (1931), and *Psychology of Sex* (1933).

Elzevir, the name of a family of printers in Amsterdam, the Hague, Leyden, and Utrecht (1592–1680) whose editions of the classics are now prized by collectors.

Emerson, Ralph Waldo (1803–82), an American poet and philosopher. His transcendental philosophy is set forth in a prose essay called *Nature* (1836). He visited England in 1833 and again in 1847. His study of English life and character, *English Traits*, appeared in 1856.

Emma, a novel by Jane Austen (1816), considered by many to be her finest work.

Epic, a narrative poem celebrating some outstanding event or age or person. Milton's *Paradise Lost* is an epic in the grand manner narrating the story of the fall of man. Byron's epic poem, *Don Juan*, is a satirical picture of nineteenth century civilization, sometimes grand in style but more often deliberately colloquial.

Epicede, OR EPICEDIUM, funeral ode.

Epigram, a short speech, sentence, or poem, with a witty or ingenious turn of phrase, originally an inscription on a tomb.

Epithalamion, a poem about a wedding.

Epode, a lyric in which a long line is followed by a shorter one or the final part of a lyric ode (q.v.).

Eponymous, adjective applied to persons from whose names the names of mythical places and people have been derived.

Epopée, an epic poem or epic poetry.

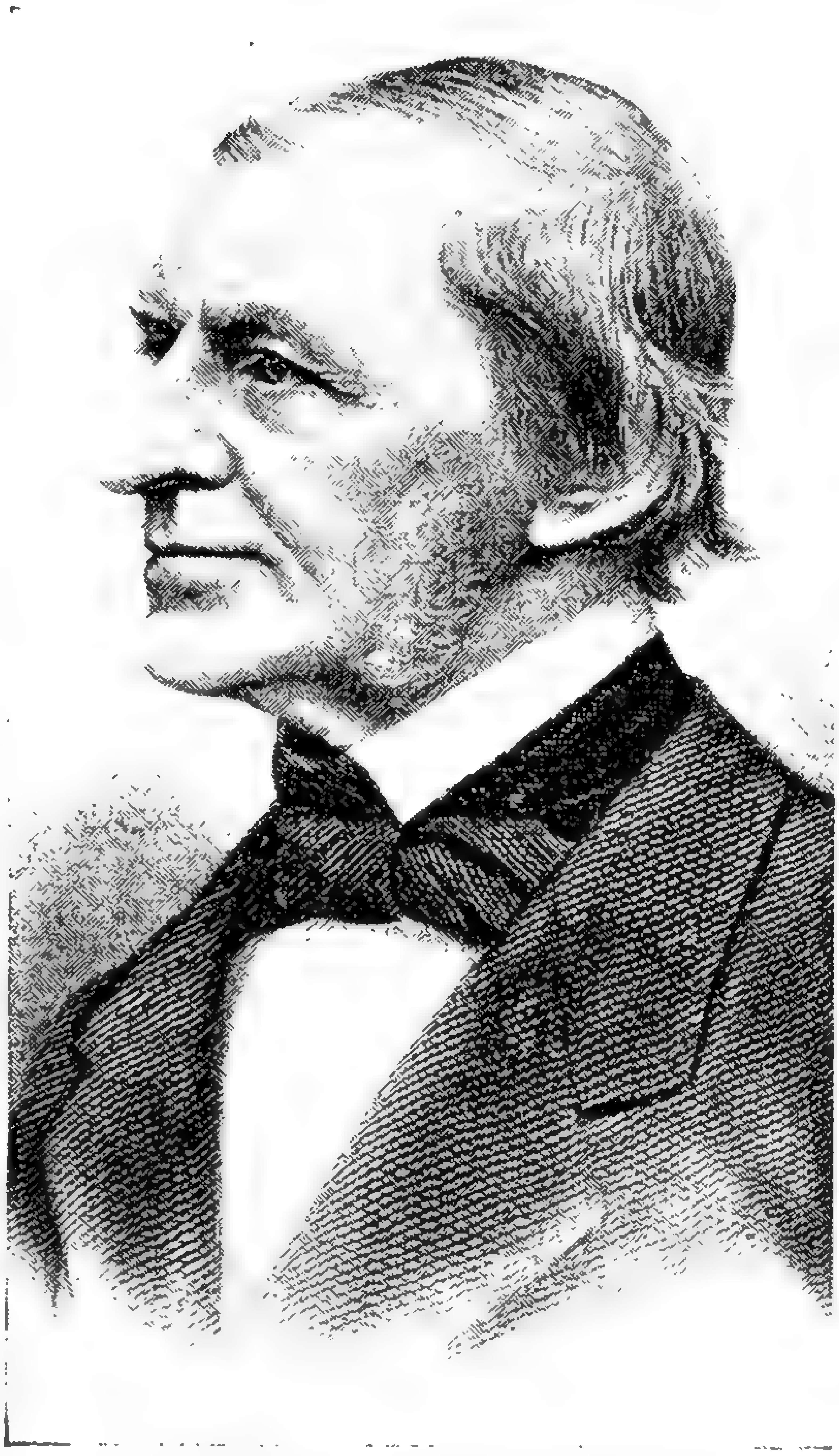
Erewhon (1872), a satirical romance by Samuel Butler in which romance and satire are badly mixed. In it he satirises contemporary beliefs and perversions (especially machinery-worship, Darwinism, and religious mythologies) by showing them turned upside-down in the fabulous land of *Erewhon.*

Ervine, ST. JOHN (1883–), playwright and dramatic critic. His first plays (e.g. *Jane Clegg* and *John Ferguson*) were good drama, but were unsuccessful on the stage. His recent efforts (e.g. *Anthony and Anna*) have been conventional and successful.

Esmond, THE HISTORY OF HENRY, ESQ., a historical novel by Thackeray, published in 1852, introducing Marlborough's campaigns, and a vivid picture of English society in the early part of the eighteenth century.

Esperanto, a "universal" language introduced in 1887 by Dr. L. L. Zamenhoff.

Essay means, literally, an attempt. The name is usually given to an informal prose composition which is well written but slight in substance. By an extension of meaning, the name has been applied to informative treatises like Locke's *Essay Concerning Human Understanding.*



RALPH WALDO EMERSON

Essays of Elia, THE, a famous collection of essays, largely autobiographical, which first appeared in the *London Magazine* between 1820 and 1823, written by Charles Lamb.

Etherege, SIR GEORGE (1634?–91?), is the founder of the English comedy of manners who wrote *Love in a Tub* (1664), *She Would if She Could* (1668) and *The Man of Mode* (1676). He is also noteworthy as the first English dramatist to substitute the heroic couplet for blank verse.

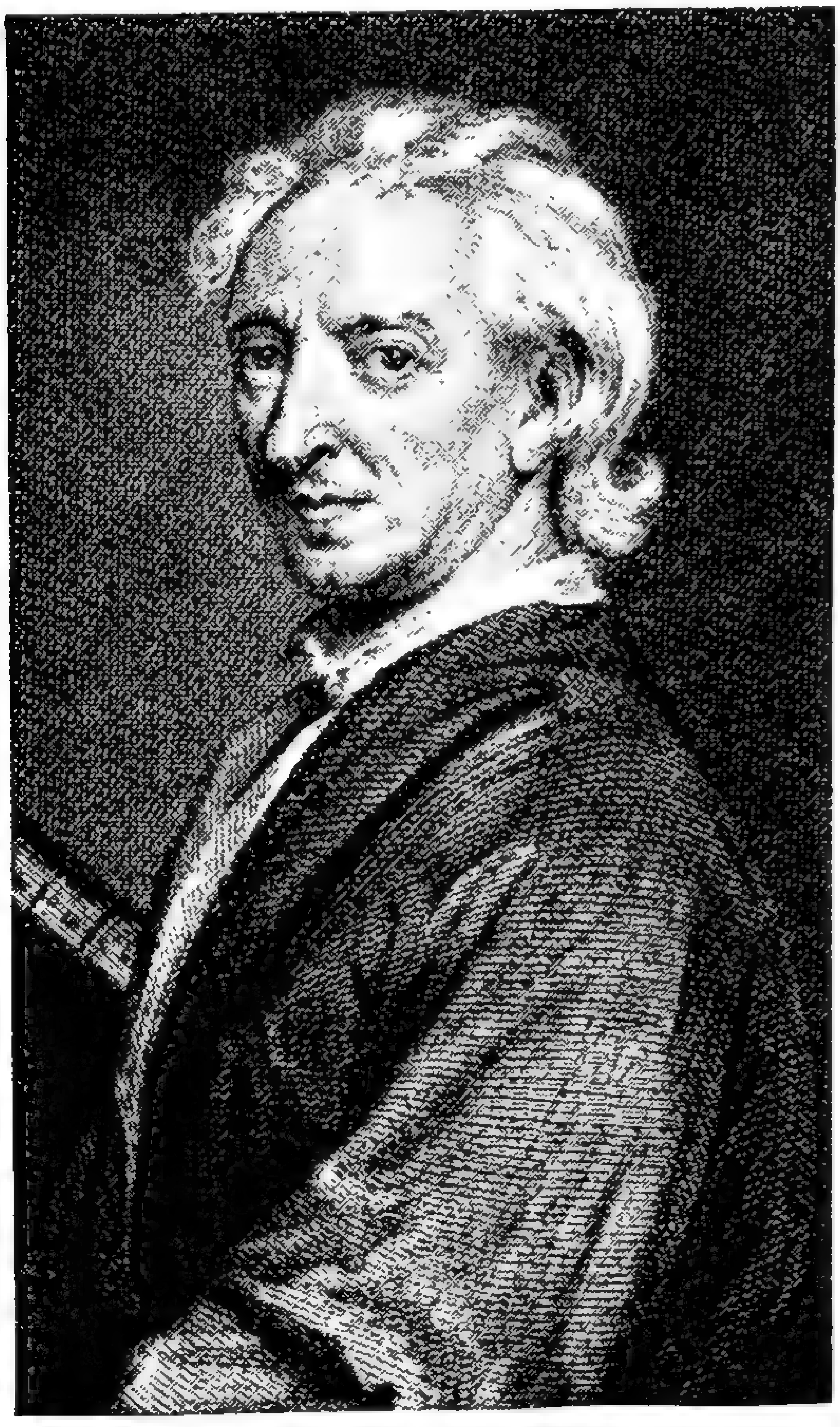
Euphemism, the substitution of a less distasteful phrase or word for a more accurate but more offensive one. *See* page 274.

Euphuism is the affectation of an elegant, decorated style resembling that of *Euphues* (1579–80), a romance by John Lyly.

Eustace Diamonds, The, an amusing novel by Anthony Trollope, first published in 1873, dealing with the attempts of the unscrupulous Lizzie Eustace to retain the necklace valued at £10,000 which belonged to her dead husband's family.

Evan Harrington, a novel by George Meredith, published in 1861, about a tailor with social aspirations, a part of the material of which was drawn from the life of the author's grandfather.

Evelyn, John (1620–1706), is now remembered chiefly for his *Diary*, which is really a description, often in detail, of events from 1641 until the year of his death. He was an active member of the Royal Society.



JOHN EVELYN

Everyman, is the best of the fifteenth-century morality plays. *See* Drama.

Excursion, The, a poem in nine books by Wordsworth, published 1814, "having for its principal subject the sensations and opinions of a poet living in retirement."

F

Faerie Queene, The (1589, 1596). The story of this long allegorical poem by Edmund Spenser is told by Spenser in an introductory letter to Sir Walter Raleigh. But the story is never completed: the poem begins in the middle of it, and has no beginning or end. The monotonous beauty of the *Faerie Queene* made one of H. G. Wells' characters "feel like a fly that was crawling over the pattern of a lovely wallpaper that never quite repeated and was always on the verge of repeating."

Fagin, character from Dickens' *Oliver Twist.*

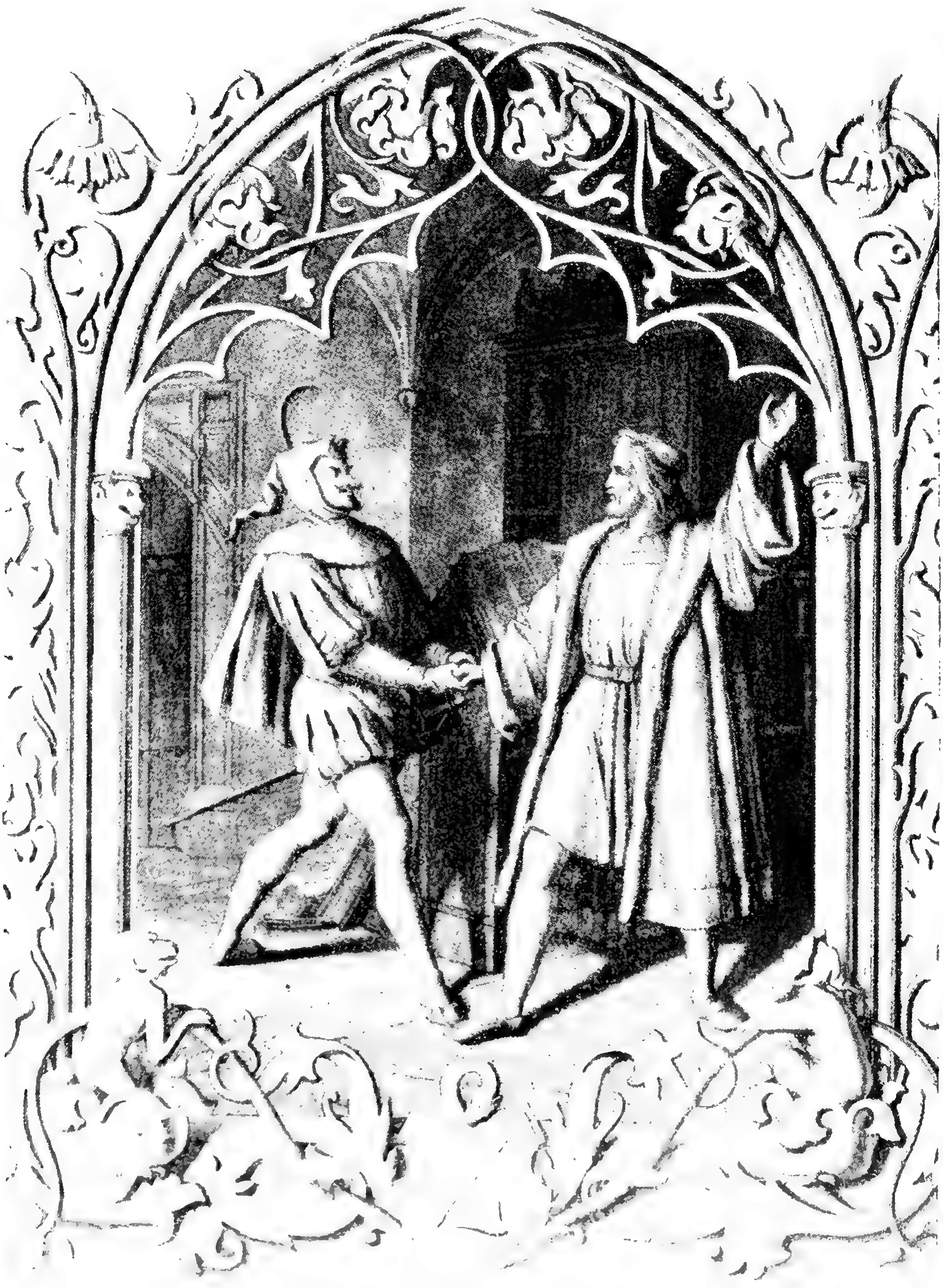
Falstaff, Sir John, the fat, roistering, old knight from Shakespeare's *Henry IV* and *Merry Wives of Windsor.*

Far from the Madding Crowd, a novel by Hardy, published in 1874.

Farquhar, George (1678–1707), gave up acting when he accidentally stabbed a fellow-actor during a performance of Dryden's play *The Indian Emperor.* He afterwards wrote comedies for the stage, the best of them being *The Beaux' Stratagem* (1707).

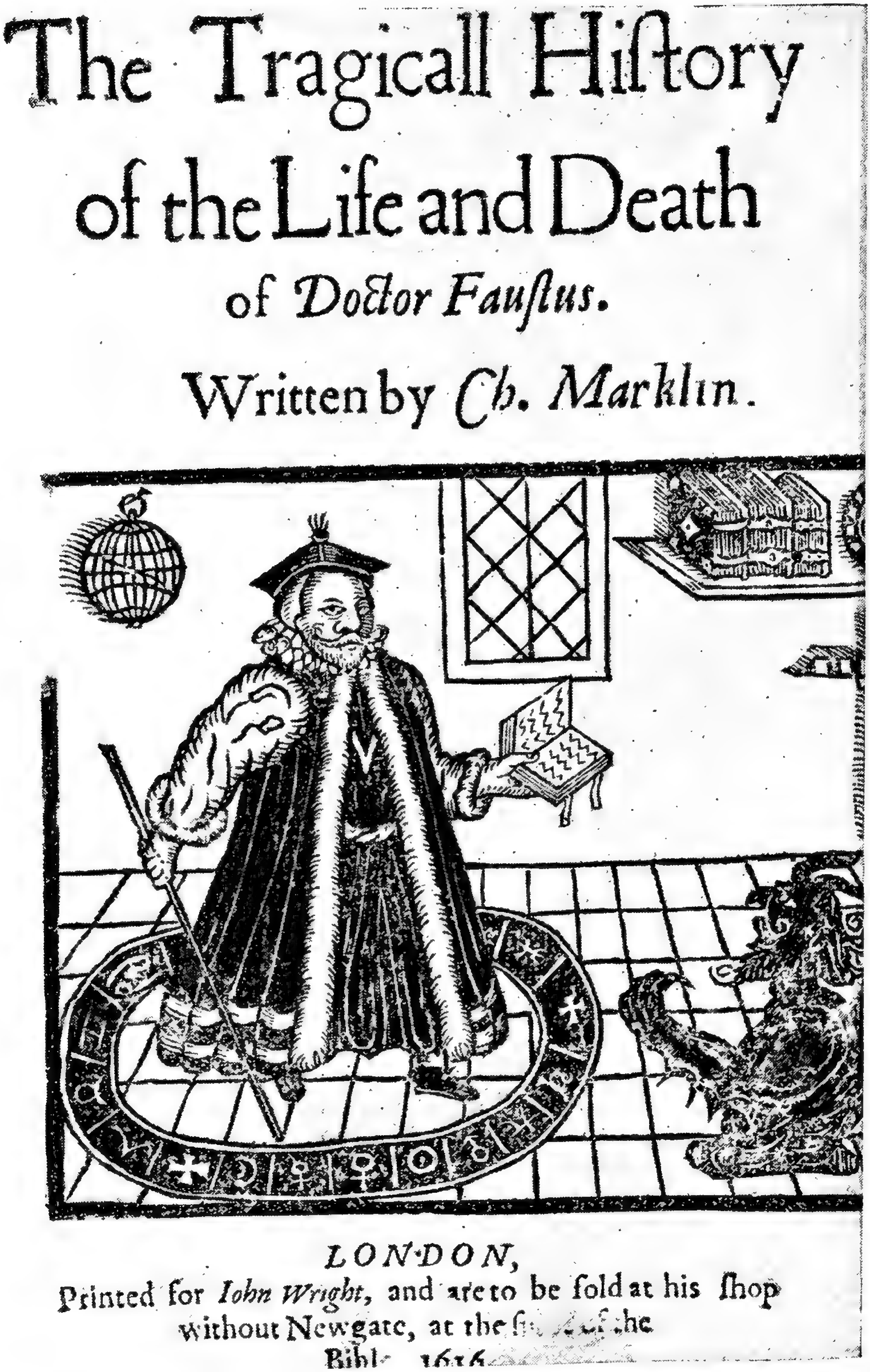
Faust, a mediæval legend used by Marlowe, Goethe, and others as the basis for their plays.

Fielding, Henry (1707–54), is the author of two of the best-known novels in English—*Joseph Andrews* (q.v.) and *Tom Jones* (q.v.). Apart from his literary work he was a lawyer by profession and did valuable work as a



FAUST SIGNS AWAY HIS SOUL IN EXCHANGE FOR YOUTH

After a drawing by G. [illegible]



The Tragicall Hiſtory
of the Life and Death
of *Doctor Fauſtus.*
Written by *Ch. Marklin.*

LONDON,
Printed for *Iohn Wright,* and are to be ſold at his ſhop
without Newgate, at the ſi[illegible] the
Bibl[illegible] 1616

THE TITLE PAGE OF AN EARLY EDITION OF THE FAUST LEGEND IN ENGLISH

The Doctor is seen within his magic circle engaged in raising the devil.

magistrate. In his everyday life and in his novels he lived heartily and generously, his love of the good things of life tempered by common sense and a broad humanity.

Firdusi, ABUL KASIM MANSUR (*c.* 950–1020), famous Persian poet, author of *The Shahnaneh* (q.v.).

Fitzgerald, EDWARD (1809–83), translated from Persian into English verse the *Rubáiyát of Omar Khayyám*. His translation appeared anonymously in 1859.

Five Towns, THE, Tunstall, Burslem, Hanley, Stoke-upon-Trent, and Longton, represented in the novels of Arnold Bennett by Turnhill, Bursley, Hanbridge, Knype, and Longshaw.

Flecker, JAMES ELROY (1884–1915), studied Oriental languages at Cambridge and spent two years in the consular service at Beirut. His premature death was due to consumption. His best work is *Hassan* (1922), a verse play which captures the mystery and gorgeous colours of the East.

Fletcher, JOHN. *See* BEAUMONT.

Ford, JOHN (1586–1639?), wrote some fine tragedies, of which *'Tis Pity she's a Whore* and *The Broken Heart* are perhaps the best. The part-author of several other plays, he collaborated with Dekker in writing *The Witch of Edmonton*. The only portrait of him is that preserved in the following well-known couplet:

> Deep in a dump John Ford was alone got
> With folded arms and melancholy hat.

Fortune, MR. REGINALD, the detective appearing in H. C. Bailey's stories.

Forster, EDWARD MORGAN (1879–). In his *Abinger Harvest* (1935) Mr. Forster casually begins an essay with these words: "A few years ago I wrote a book which dealt in part with the difficulties of the English in India." The "book" is, of course, *A Passage to India* (1924)—certainly his best novel and almost certainly the best novel in all Anglo-Indian fiction. In this book he shows with admirable fairness how racial prejudice distorts the relationships between Indians and English in India.

E. M. FORSTER

His other novels include *Where Angels Fear to Tread* (1905), *A Room with a View* (1908), *Howards End* (1910). His critical study of the novel, *Aspects of the Novel*, was published in 1927, and a biography of G. Lowes Dickinson in 1934.

Fosco, COUNT, a character in Wilkie Collins's *Woman in White*, archetype of smooth villain.

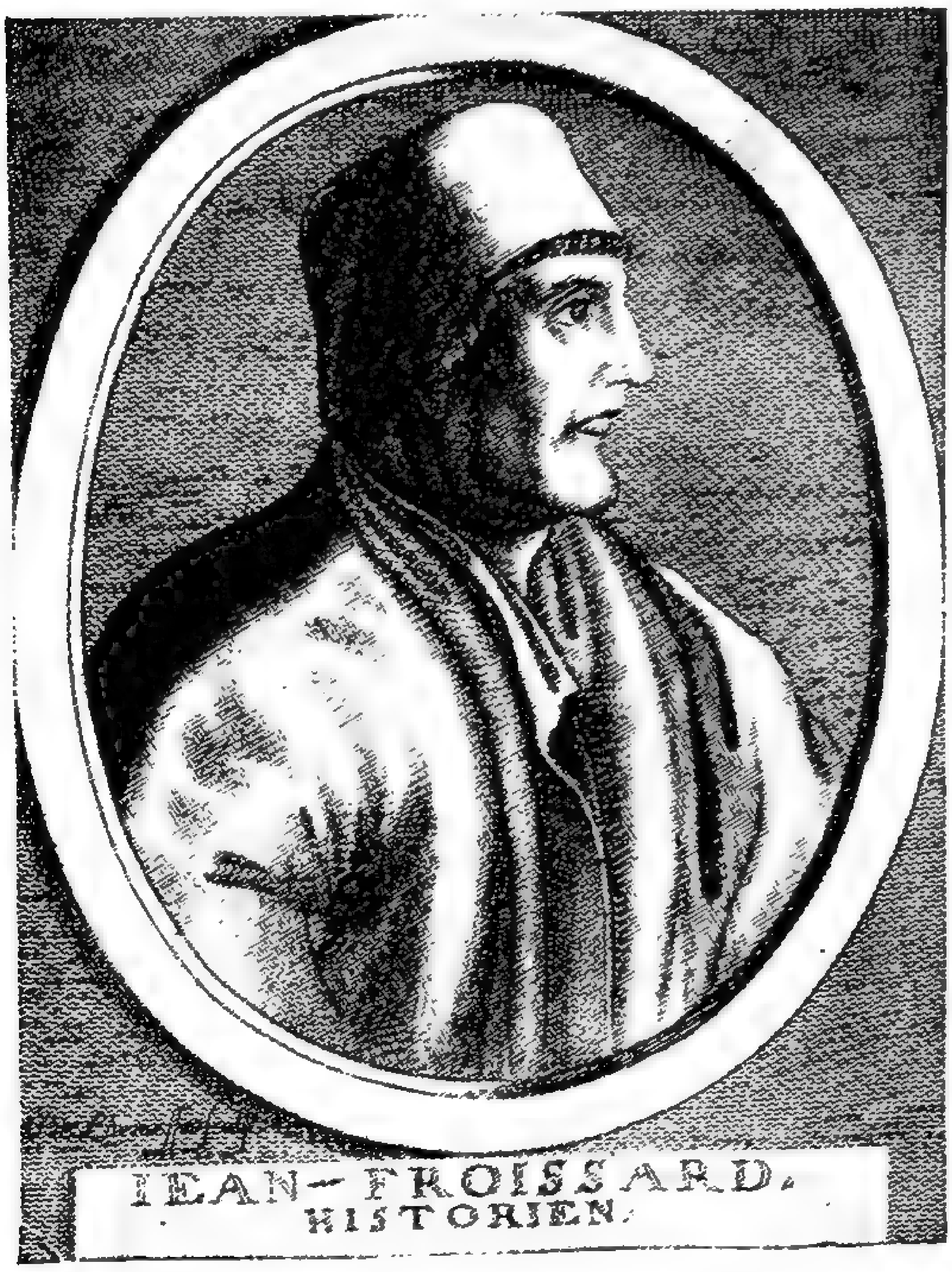
Framley Parsonage, novel by Anthony Trollope published in 1861, fourth of the Barsetshire series.

Frankenstein, OR THE MODERN PROMETHEUS (1818), is the name of the famous horror story by Mrs. Shelley, the second wife of the poet Shelley. It tells how Frankenstein, a student of natural philosophy, creates a living monster from dead men's bones. The monster, driven mad by the loathing that people feel for him, runs amuck and murders several persons, one of whom is his creator.

Fulgens and Lucrece, the first English secular play, was written by Henry Medwall in the fifteenth century.

Fuller, THOMAS (1608–61), was the "chaplain in extraordinary" to Charles II, and the author of the *Church History of Britain* (1655) and *The Worthies of England* (1662). Coleridge said of him that his wit surpassed "in quantity, quality, and perpetuity . . . that of the wittiest in a witty age."

Froissart, JEAN (?1337 – 1410), French historian whose famous *Chronicles* survey, not always accurately, the affairs of Europe during the fourteenth century but which draw a vivid picture of the characteristics of chivalry.



JEAN FROISSART

JOHN GALSWORTHY

G

Galsworthy, JOHN (1867–1933), gave up law for literature. It has been said of him that "if he lacked imagination, he had almost everything else—deep feeling, close observation, and an almost photographic accuracy of detail and description." These qualities are to be found in his great novel-sequence, *The Forsyte Saga* (1922), and in plays like *The Silver Box*, *Strife*, and *Escape*.

Galahad, SIR, character appearing in Malory's *Morte d'Arthur* and Tennyson. Represents a type of chivalrous purity.

Gammer Gurton's Needle (1575), is "the first elaborately executed farce in the language." Gammer Gurton loses her needle, and Diccon the Bedlam, who is nosing about the Gammer's cottage, accuses Dame Chat, the alewife, of stealing it. This accusation sets all the village ablaze. One by one the various local authorities, parson, bailiff, constable, are involved in the uproar. Heads are damaged and the confusion is at its height when a howl is heard from Hodge, the Gammer's farm-servant, and the needle is found sticking in the seat of his trousers.

Gamp, SARAH, character from Dickens' *Martin Chuzzlewit.*

Garamond, CLAUDE (died 1561), Parisian type-founder who first substituted Roman for Gothic characters in printing.

Garnett, DAVID (1892–), is literary editor of *The New Statesman and Nation.* His novel, *Lady into Fox* (1922), won the Hawthornden and James Tait Black prizes.

Gaskell, ELIZABETH CLEGHORN (1810–65), a distinguished woman novelist of the Victorian period whose best works are *Mary Barton* (1848), *Cranford* (1851–53), and her *Life of Charlotte Brontë* (1857).

Gawain and the Green Knight, has been described by W. P. Ker as "one of the most original works in mediæval romance." Written about the year 1400 in alliterative blank verse, it tells of the adventures and trials of Sir Gawain, the knight perfect in courtesy. *See* G. L. Kittredge, *A Study of Sir Gawain and the Green Knight* (1916).

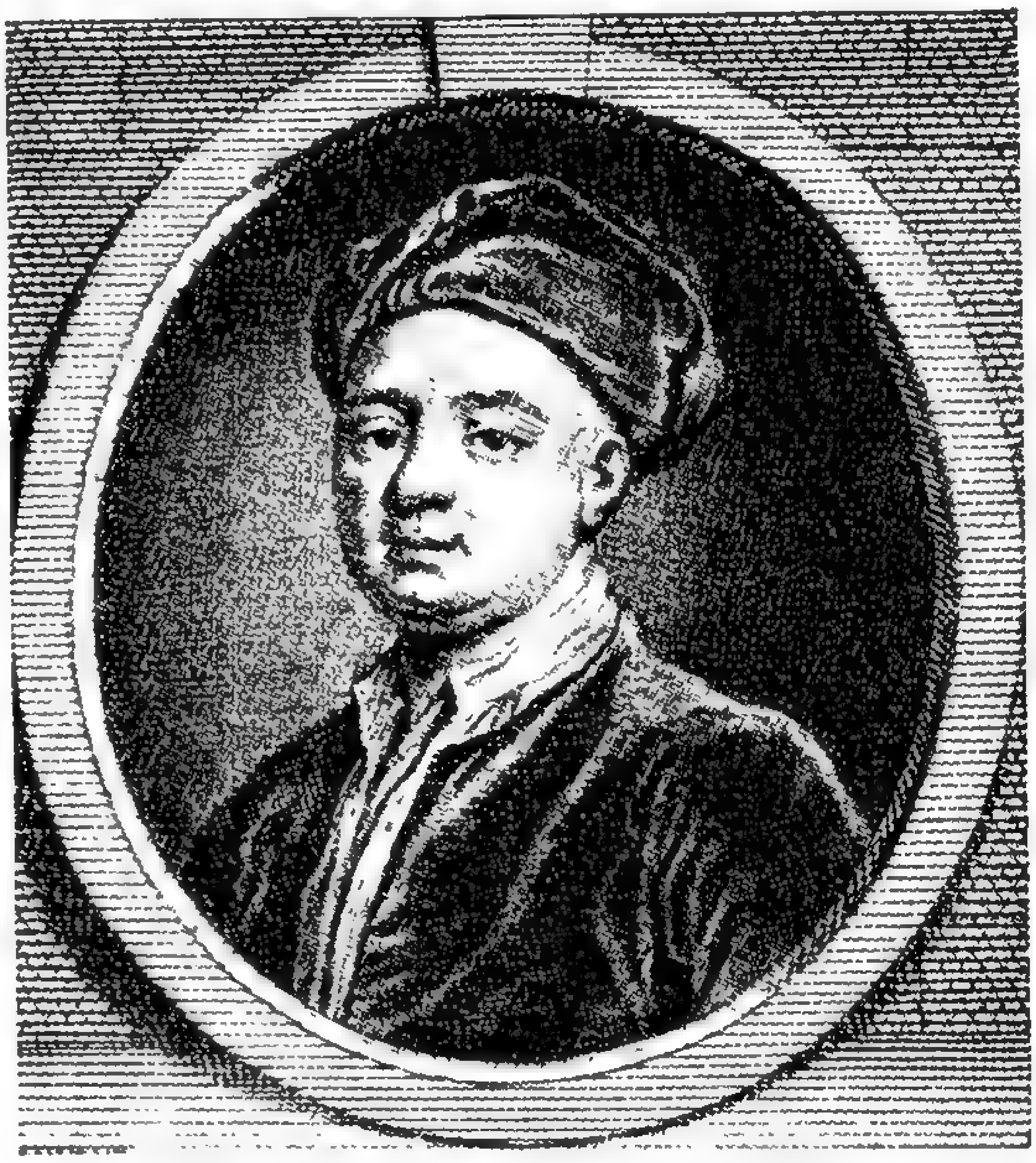
Gay, JOHN (1685–1732), author of the famous musical play *The Beggar's Opera* (1728). He wrote his own epitaph, which is inscribed on his tomb in Westminster Abbey, and runs:

Life is a jest, and all things show it;
I thought so once, and now I know it.

Gentleman's Magazine, THE, famous periodical started by Sylvanus Urban (Cave, Edward) in 1731. Dr. Johnson contributed regularly. It continued until 1868.

Georgian Poetry, literally means all the poetry written by Englishmen during the reign of George V. Actually, as Babette Deutsch points out (in *This Modern Poetry,* 1936), it has come to connote the work of some forty poets which "generally exhibits a reluctance to abandon traditional forms and traditional matter."

Gerhardi, WILLIAM (1895–), published his best novel, *The Polyglots,* in 1925. The best account of the author is to be found in his autobiography, *Memoirs of a Polyglot* (1931).



JOHN GAY

Gesta Romanorum, a fourteenth-century collection of Oriental stories and legends of saints and knights, first printed in Latin about 1472 and later translated into English, this edition being printed by Wynkyn de Worde.

Gibbon, EDWARD (1737–94), is the author of the greatest historical works in English, *The Decline and Fall of the Roman Empire* (1776–88). After finishing his great work, Gibbon wrote: "I will not dissemble the first emotions of joy on the recovery of my freedom, and perhaps the establishment of my fame"

Gibbs, SIR PHILIP HAMILTON (1877–), has been literary editor of the *Daily Mail*, *Daily Chronicle* and *Tribune*. He was knighted in 1920 for his services as war correspondent in France during the Great War. Apart from his numerous journalistic works, *India, Our Eastern Empire* (1903), *Realities of War* (1920), *Ways of Escape* (1933), *Ordeal in England* (1937), etc., he has written short stories and novels which include *The Middle of the Road* (1922) and *The Cross of Peace* (1933).

SIR EDMUND GOSSE

Gibson, WILFRED (1878–), a prominent Georgian poet who has "a first-hand knowledge of the ugliness of lower-class life in England." *See* his *Collected Poems*, 1905–1925 (1926).

Gilbertian, adjective signifying humorously absurd, from Sir W. S. Gilbert, who wrote the libretti for Sullivan's operas.

Gissing, GEORGE ROBERT (1857–1903), married unhappily and experienced all the horrors of extreme poverty in London and America. His best novels are *Demos* (1886) and *New Grub Street* (1891), which describes the life of poverty-stricken authors.

Gloriana, flattering pseudonym used by contemporary poets for Queen Elizabeth.

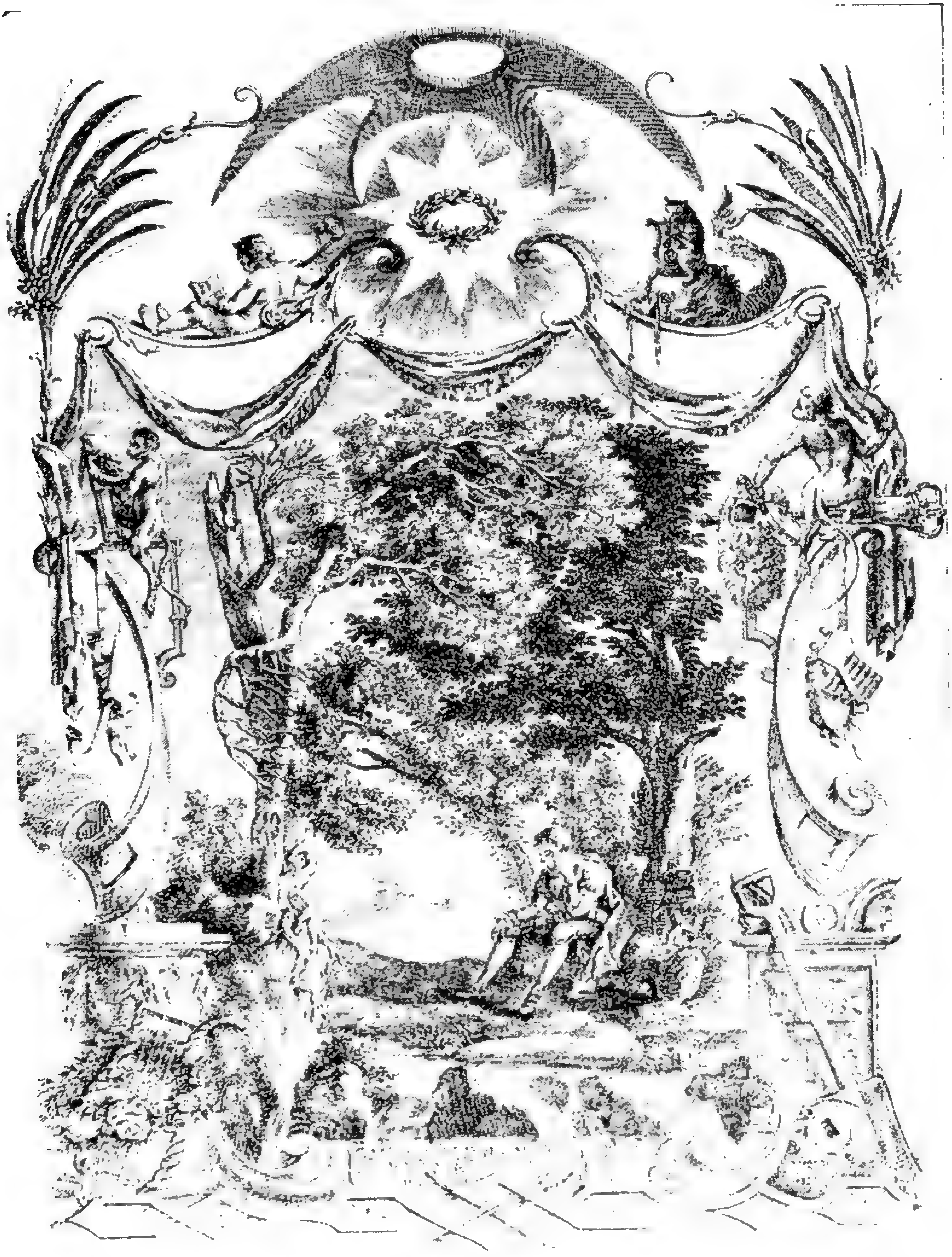
Golding, LOUIS (1895–), is well known for his novels describing Jewish life, particularly for his best-seller, *Magnolia Street* (1932). His other novels include *Day of Atonement* (1925), *Store of Ladies* (1927), and *Five Silver Daughters* (1934). Noteworthy is his critical study of James Joyce (1933).

Goldsmith, OLIVER (1730–74), author of the famous novel, *The Vicar of Wakefield* (q.v.), and of an excellent stage-comedy, *She Stoops to Conquer* (1773). A comic epitaph suggested for him runs:

> Here lies Nolly Goldsmith, for shortness called Noll,
> Who wrote like an angel, but talked like poor Poll.

Gorboduc, OR FERREX AND PORREX, by Thomas Norton and T. Sackville, one of the earliest English tragedies, first produced in 1561.

Gosse, SIR EDMUND WILLIAM (1849–1928), began work as an assistant librarian in the British Museum. Later he became translator to the Board of Trade, Clark Lecturer in English Literature at Trinity College, Cambridge, 1884–89, Librarian to the House of Lords, 1904–14, and Chairman of the Board of Scandinavian Studies, University College, London, 1917–28 His numerous literary studies include *A History of Eighteenth-Century Literature*, 1660–1780 (1889), *English Literature, An Illustrated Record* (1903), *French Profiles* (1905), *Books on the Table* (1921), and *Selected Essays* (1928). He published anonymously in 1907 his famous story of his early life, *Father and Son, a Study of Two Temperaments*.



The beautiful frontispiece by Richard Bentley to the edition of Gray's Poems published in March, 1753.

Gothic Revival, "the reintroduction in England of Gothic architecture towards the middle of the nineteenth century." The phrase is also somewhat loosely applied to a school of romantic and usually supernatural fiction, beginning with Walpole's *Castle of Otranto* and reaching its apex in Maturin's *Melmoth, the Wanderer* (1820).

Gower, JOHN (1330?–1408), a poet contemporary with Chaucer, who labelled him "moral Gower." His English work *Confessio Amantis* has poetical and narrative power, but its facile moralising sometimes becomes exasperating.

Grahame, KENNETH (1859–1932), is the author of three popular children's books of the kind which "can be read and re-read by adults": *The Golden Age* (1895), *Dream Days* (1898), and *The Wind in the Willows* (1908).

Grail, THE HOLY, QUEST FOR, a mediæval legend forming the subject of several early English poems and reproduced and continued by Malory and Tennyson. It concerns a semi-mystical pilgrimage in search of the cup used by Jesus Christ at the last supper in which Joseph of Arimathea received the Saviour's blood from the Cross.

Grantley, ARCHDEACON, famous character in the Barsetshire series of novels by Anthony Trollope.

Granville-Barker, HARLEY (1877–), has been an actor in Shaw's plays and has produced Hardy's *The Dynasts.* His Shakespearean criticism (*Prefaces to Shakespeare*, 1927–29) is of a high order. One of his plays, *Waste* (1909), was recently revived with success at the Westminster Theatre, London.

Graves, ROBERT (1895–). His War poetry is a terrifying utterance inspired by horror and pity. He was awarded the James Tait Black prize in 1935 for his novels *I, Claudius* and *Claudius the God.*

Gray, THOMAS (1716–71), became Professor of history and modern languages at Cambridge after refusing the laureateship. He took eight years to compose his famous poem, the *Elegy in a Country Churchyard* (1750). His study of Icelandic and Celtic verse (which he copied in *The Fatal Sisters* and *The Descent of Odin*) points forward to the Romantic Revival and its interest in the picturesque aspects of antiquity. He is one of the greatest of English letter-writers.

Greats, University slang for the final examinations in Literae Humaniores and Mathematics at Oxford.

Greek Calends, an academically humorous phrase meaning never, since the Greeks had no calends (the first day of each month in the Roman calendar).

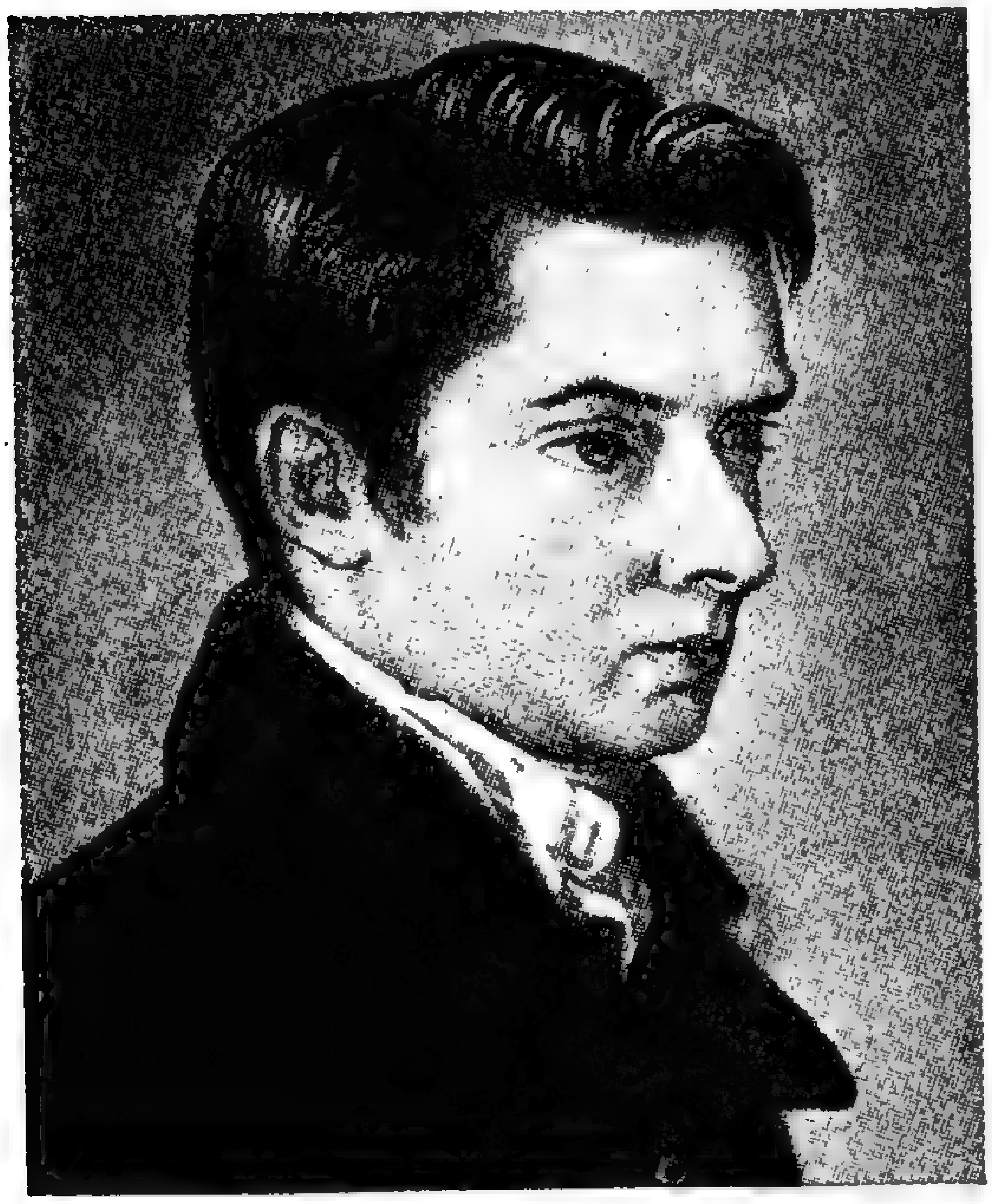
Greene, ROBERT (1560?–92), can be described as the most successful journalist of the Elizabethan age. With fair success, he imitated all the literary fashions of his time. In his autobiographical *A Groatsworth of Wit bought with a Million of Repentance* he makes what seems to be a nasty reference to Shakespeare, who "is in his owne conceit the only Shake-scene in a Countrey."

Gregory, LADY ISABELLA (1859–1932), took a leading part, along with George Moore, George Russell, and W. B. Yeats, in the literary activities of the Irish Nationalist movement. She was one of the promoters of the Irish National Theatre in 1899. See *Our Irish Theatre, a Chapter of Autobiography* (1913) and *New Comedies* (1913).

Gryll Grange, T. L. Peacock's last novel published in 1860 representing the author at his most brilliant.

Guinevere, character from *Morte d'Arthur* and other earlier romances. She was the wife of King Arthur.

Gulliver's Travels (1726), the greatest of Swift's satires. Gulliver, a



WILLIAM HAZLITT

ship's surgeon, is first shipwrecked on the island of Lilliput, where the inhabitants are only six inches tall. The Lilliputians are divided into two factions, the Big Endians (Roman Catholics) and Little Endians (Protestants), each faction claiming that its own end is the proper end at which to start eating an egg.

Guy Mannering, well-known novel by Sir Walter Scott, published in 1815. Contains amongst others the characters of Meg Merrilies, Dandy Dinmont and Dominie Sampson.

Hafiz, SHAMS-ED-DIN MUHAMMED (died circa 1390), famous Persian poet and philosopher, author of the 'Diwan.'

Hakluyt, RICHARD (1552?–1616), archdeacon of Westminster, spent most of his leisure time collecting materials for his great work published in 1589 with the title of "The Principall Navigations, Voiages and Discoveries of the English Nation made by Sea or over Land . . . at any time within the compass of these 1500 Yeares."

Hard Cash, propagandist novel by Charles Reade designed to expose the abuses prevailing in lunatic asylums, published in 1863.

Hardcastle, SQUIRE, character from Goldsmith's *She Stoops to Conquer*.

Hardy, THOMAS (1840–1928), was trained as an architect and published his first novel, *Desperate Remedies*, anonymously in 1871. His novels and his epic play, *The Dynasts* (1903, 1906, 1908), show an uneven struggle taking place between the individual and an omnipotent, indifferent fate. After the puritanical storm over *Jude the Obscure* (1896), Hardy gave up novel-writing for poetry, and became one of the greatest of modern poets.

Harry Richmond, THE ADVENTURES OF, a picaresque novel by Meredith published in 1871.

Harte, FRANCIS BRET (1839–1902), an American writer of short stories. Two of them which helped to make him famous are *The Luck of Roaring Camp* (1868) and *The Outcasts of Poker Flat* (1870).

Harút and Marút, two angels diverted from their duty by love. The story is used by Thomas Moore in his *Loves of the Angels* and others.

Hatter, THE MAD, character from Carroll's *Alice in Wonderland*.

Hawkins, JIM, hero of Stevenson's *Treasure Island*.

Hazlitt, WILLIAM (1778–1830), an energetic Radical and writer who enjoyed life and literature with equal gusto. His miscellaneous essays (e.g. *Going to a Fight*) and literary criticism (*The Spirit of the Age* and *Table Talk*) are vitalised by his energetic personality.

His little-known *Liber Amoris* (1823) was the result of an unfortunate love-affair.

Heart of Midlothian, THE, novel by Sir Walter Scott, published in 1818, containing the famous characters Jeanie and Effie Deans, Saddletree, and Madge Wildfire.

Hemingway, Ernest (1898–), an American novelist who achieved an international reputation by his novel *A Farewell to Arms* (1929). The laconic style of Hemingway has been imitated so much that a reviewer of his latest book (*To Have and Have Not*, 1937) was prompted to remark that Hemingway writes "rather like a parody of his former self."

A. P. HERBERT

Hemistich, half of a line of verse.

Hendecasyllabic, a verse of eleven syllables imitated from Catullus by Tennyson, and others.

Henry V, historical drama by Shakespeare, printed in 1600.

Herbert, Alan Patrick (1890–), Independent M.P. for Oxford University and chief promoter of the new Divorce Bill, has written several successful books, among them two novels, *The Water Gipsies* (1930) and *Holy Deadlock* (1934).

Herbert, George (1593–1633), a clergyman and poet whose biography was written by Izaak Walton. Walton regarded him as typical of the perfect Christian. The incompleteness of this interpretation of Herbert's character is evident from an examination of his poetry (e.g. *The Temple*), which reveals him as a man torn agonisingly between the worldly and the spiritual forces of his character.

Hermia, a character from Shakespeare's *Midsummer Night's Dream.*

Heroic Poetry. *See* Epic.

Herrick, Robert. *See* Cavalier Lyrists.

Hippolyta, character from Shakespeare's *Midsummer Night's Dream* derived from the classical Queen of the Amazons, wife of Theseus.

Heywood, Thomas (*d.* 1650?), a contemporary of Shakespeare, and one of the most prolific of the Elizabethan dramatists. His masterpiece, *A Woman Killed with Kindness* (performed in 1603), is a domestic tragedy written with great depth of feeling.

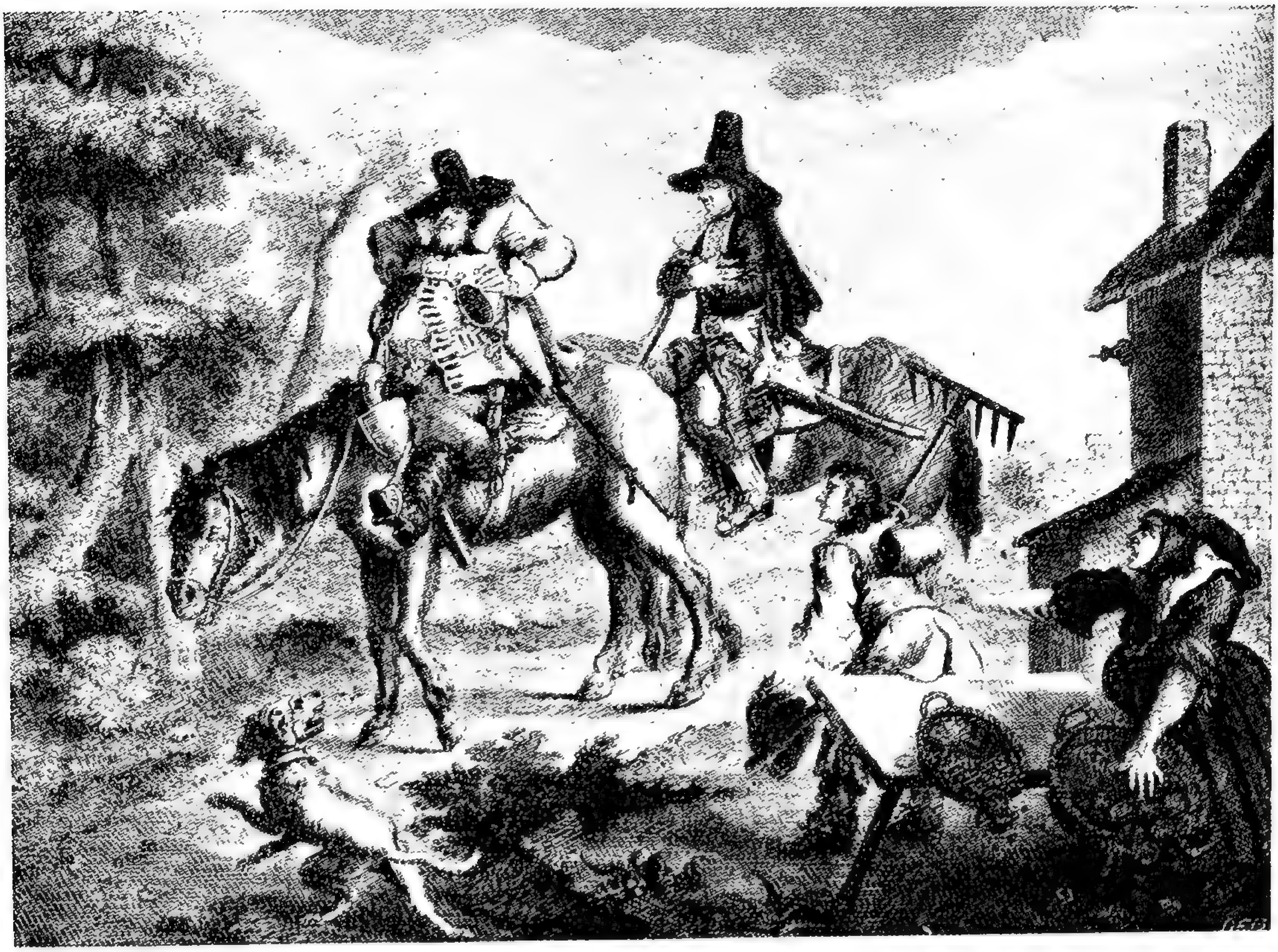
Hobbes, Thomas (1588–1679), the author of the *Leviathan* (1651), which is a landmark in English philosophy. According to Hobbes, man is an essentially selfish creature motivated in all that he does by the desire for self-preservation. Certain covenants are therefore necessary for the maintenance of harmonious relations between men living in society; and external power, especially an absolute power vested in a sovereign ruler, is necessary for the enforcing of these covenants.

Hobson-Jobson, a dictionary of Anglo-Indian colloquial words and phrases by Sir H. Yule and Arthur Coke Burnell, published in 1886.

Holcroft, Thomas (1745–1809), novelist, translator and playwright, author of the famous *Road to Ruin,* produced in 1792.

KING [illegible]

[illegible]



AN ILLUSTRATION FROM "HUDIBRAS"

Holinshed, Raphael (*d.* 1580?), is remembered for his *Chronicles of Englande, Scotlande, and Irelande* (1577), from which Shakespeare borrowed much of his history.

Holme, Constance, published her best novel, *The Lonely Plough*, in 1914. It is, to use her own words, the story of a landed estate in Northumberland, and of "a big flood on a northern marsh, bringing out the loyalty of the north-country character, not only to the living but to the dead."

Holmes, Oliver Wendell (1809–94), an American writer who was professor of anatomy and physiology at Harvard University. He is well known as the author of the "Breakfast-Table" essays: *The Professor at the Breakfast-Table* (1859), *The Poet at the Breakfast-Table* (1872), etc.

Homonym. *See* Synonym. A person or thing with the same name as another. The same name for different things.

Homophone, words of different meanings with the same sound.

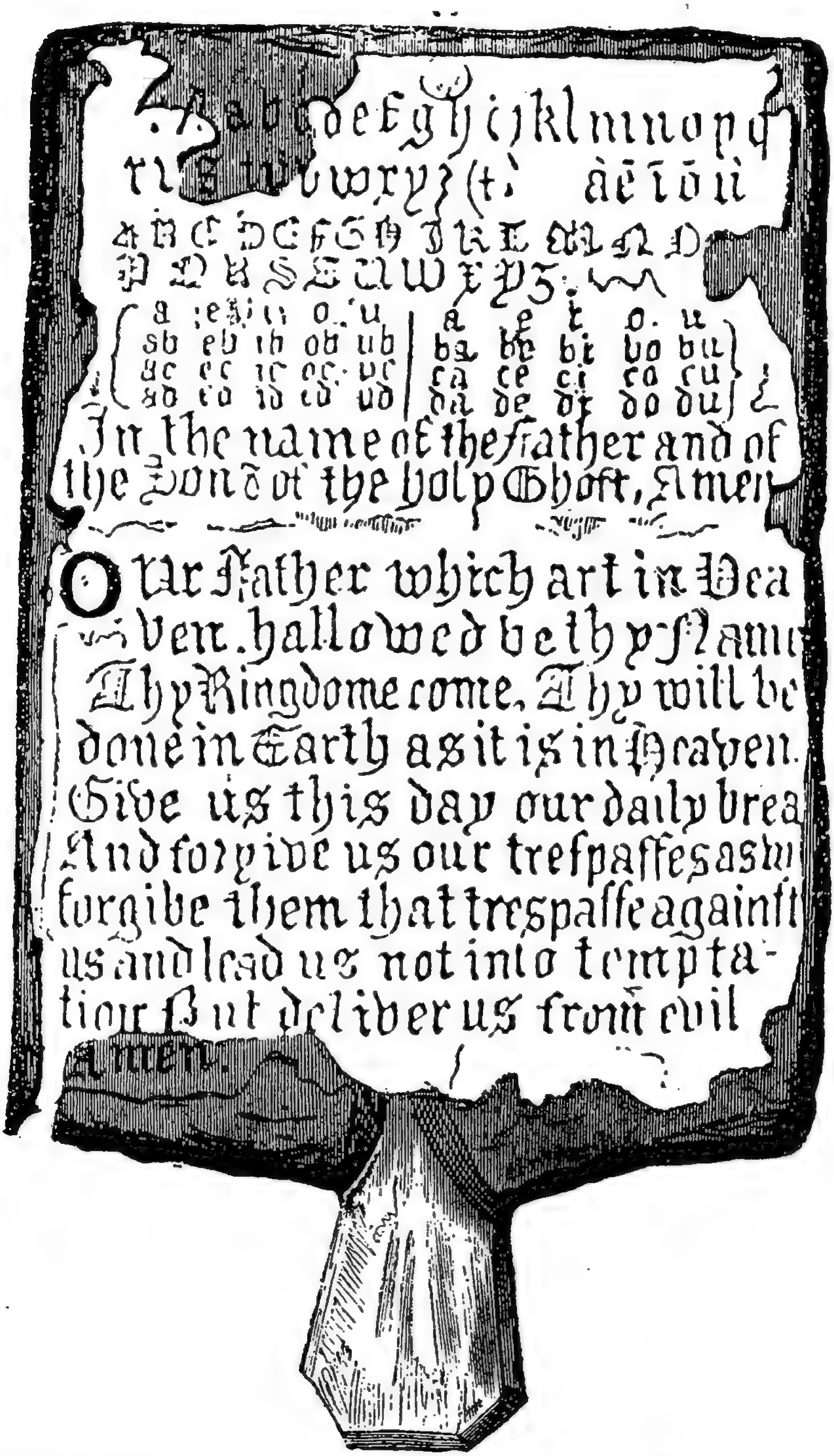
Honorificabilitudinitatibus, the word in Shakespeare's *Love's Labour's Lost* which certain persons claim is a cryptogram indicating Bacon to be the author of Shakespeare's plays.

Hooker, Richard (1554?–1600), clergyman and author of the nobly written defence of the Church of England against Puritan criticism entitled *Of the Laws of Ecclesiastical Politie* (1594–1597).

Hopkins, Gerard Manley (1844–89), became a convert to the Roman Catholic faith in 1866, and was elected to the chair of Greek at Dublin University in 1884. His poems (e.g. *The Windhover* and *The Wreck of the Deutschland*) continually display, in the words

A SCENE FROM "THE ROAD TO RUIN"

The plot of Holcroft's famous drama is simple. H[illegible] D[illegible] the hero, [illegible] extravagant son of a banker. In order [illegible] man[illegible] Mrs. Warren, but [illegible] him and [illegible] the [illegible] [illegible] he [illegible]



a e i o u | a e i o u
ab eb ib ob ub | ba be bi bo bu
ac ec ic oc uc | ca ce ci co cu
ad ed id od ud | da de di do du

In the name of the Father and of
the Son & of the holy Ghoſt, Amen

Our Father which art in Hea
ven. hallowed be thy Nam
Thy Kingdome come. Thy will be
done in Earth as it is in Heaven.
Give us this day our daily brea
And forgive us our treſpaſſes as w
forgive them that treſpaſſe againſt
us and lead us not into tempta-
tion But deliver us from evil
Amen.

AN ENGRAVING OF AN OLD HORN BOOK
showing the wooden frame to which the sheet was attached.

of Bridges, "the naked encounter of sensualism and asceticism."

Hornbook, a single sheet containing the alphabet and sometimes the Lord's Prayer, protected by a sheet of translucent horn and framed in wood, for teaching children in early times to read.

Hotspur, SIR HENRY PERCY, a character in Shakespeare's King Henvy IV.

Housman, ALFRED EDWARD (1859–1936), a modern poet whose work is contained in three small volumes, *The Shropshire Lad* (1896), *Last Poems* (1922), and *More Poems* (1936). The mood of his poetry is one of "contemplative and passionate melancholy," for Housman was "austere in diction but never in feeling." *A.E.H.*, a biography of Housman by his younger brother, appeared in 1937.

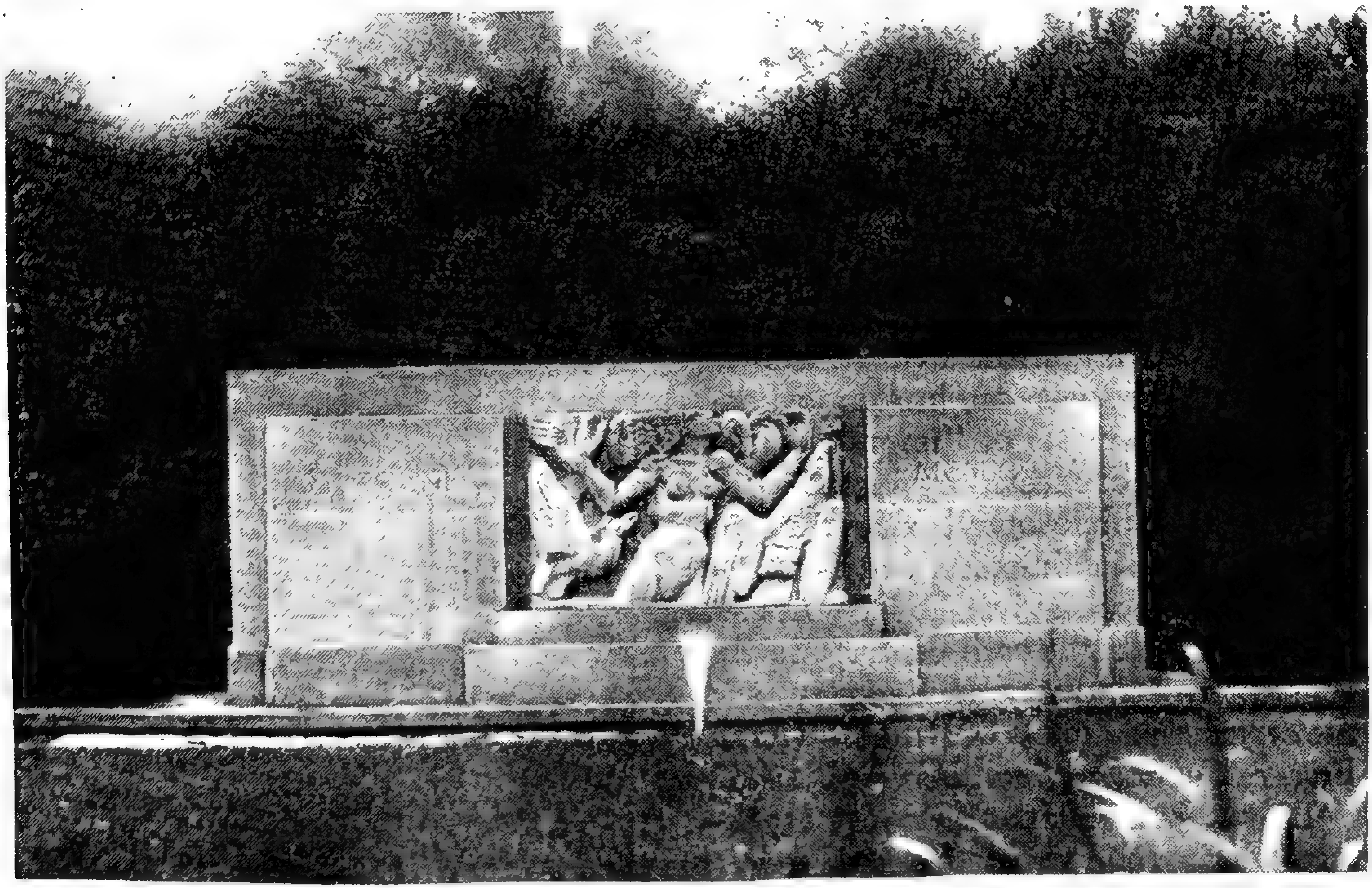
Housman, LAURENCE (1865–), is the author of a series of plays on the life of St. Francis, which are acted every year by the Dramatic Society of University College, London. *Victoria Regina*, a play dealing with the life of Queen Victoria, had a successful run at the Lyric Theatre, London, after being banned for several years.

Hudibras, a satire ridiculing the Presbyterians and Independents by Samuel Butler (1612–1680).

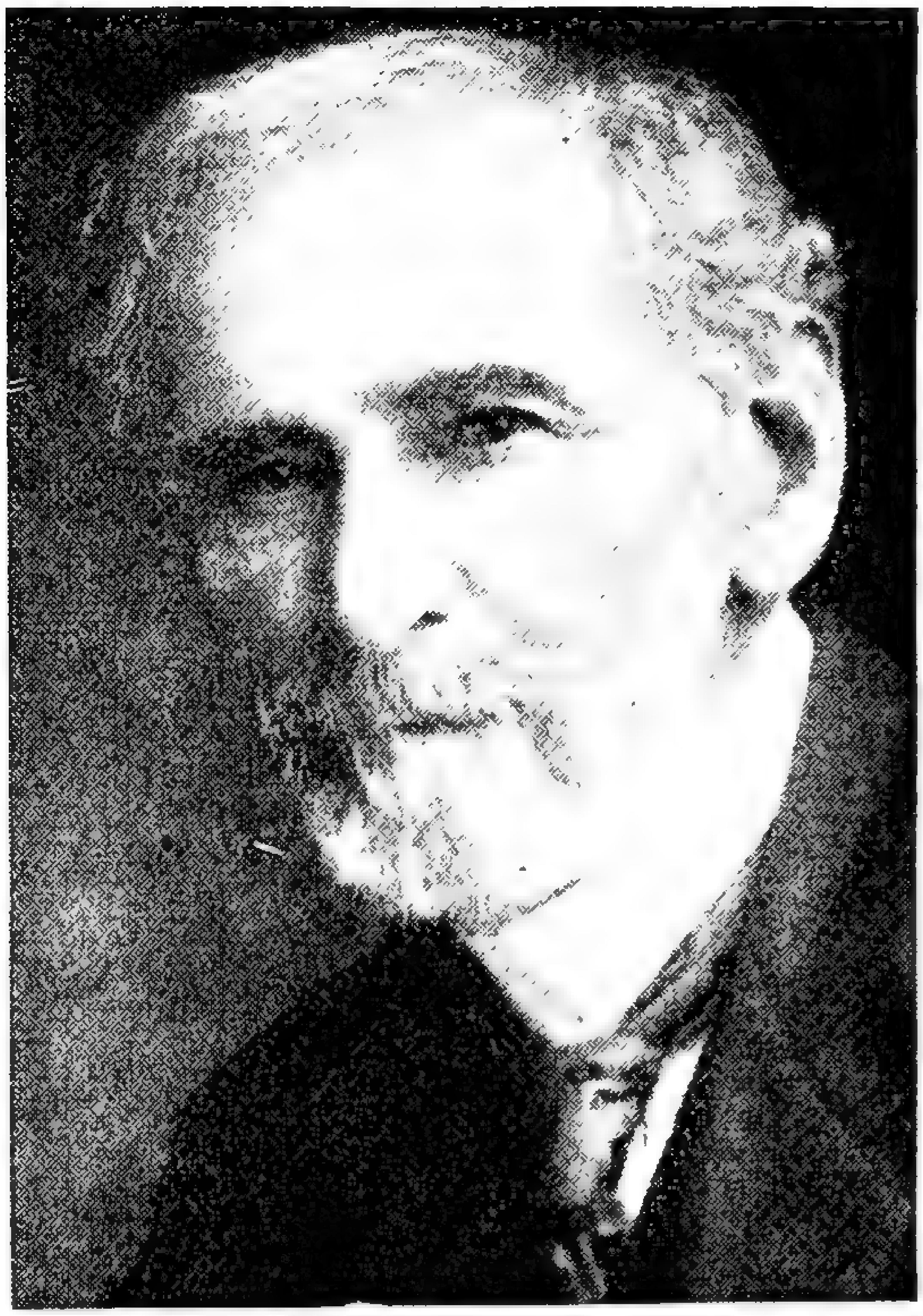
Hudson, RODERICK, a novel by Henry James.

Hudson, WILLIAM HENRY (1841–1922), an outstanding naturalist and novelist, in memory of whom the statue of Rima by Jacob Epstein was erected in Hyde Park. Rima is the name of the half-human, half-supernatural forest-girl in *Green Mansions* (1904). Another well-known book is his *The Purple Land* (1885).

Humanism, is a philosophy and literary culture based on the study of Greek and Roman literature and antiquities. The English humanists of the sixteenth century, chief among whom was Sir Thomas More, broke away from



THE HUDSON MEMORIAL IN HYDE PARK BY JACOB EPSTEIN



W. H. HUDSON

the mediæval scholastic doctrines which had dominated thought and learning in England during some four hundred years (1100–1500). They prepared the way for the Renaissance in art and literature.

Hume, DAVID (1711–76), a philosopher of Scottish birth who is remembered for his *Treatise of Human Nature* (1739) and *Inquiry Concerning Human Understanding* (1748), in which he expounds his argument that all human knowledge depends on human experience, which consists of "impressions of sense, blindly connected by custom."

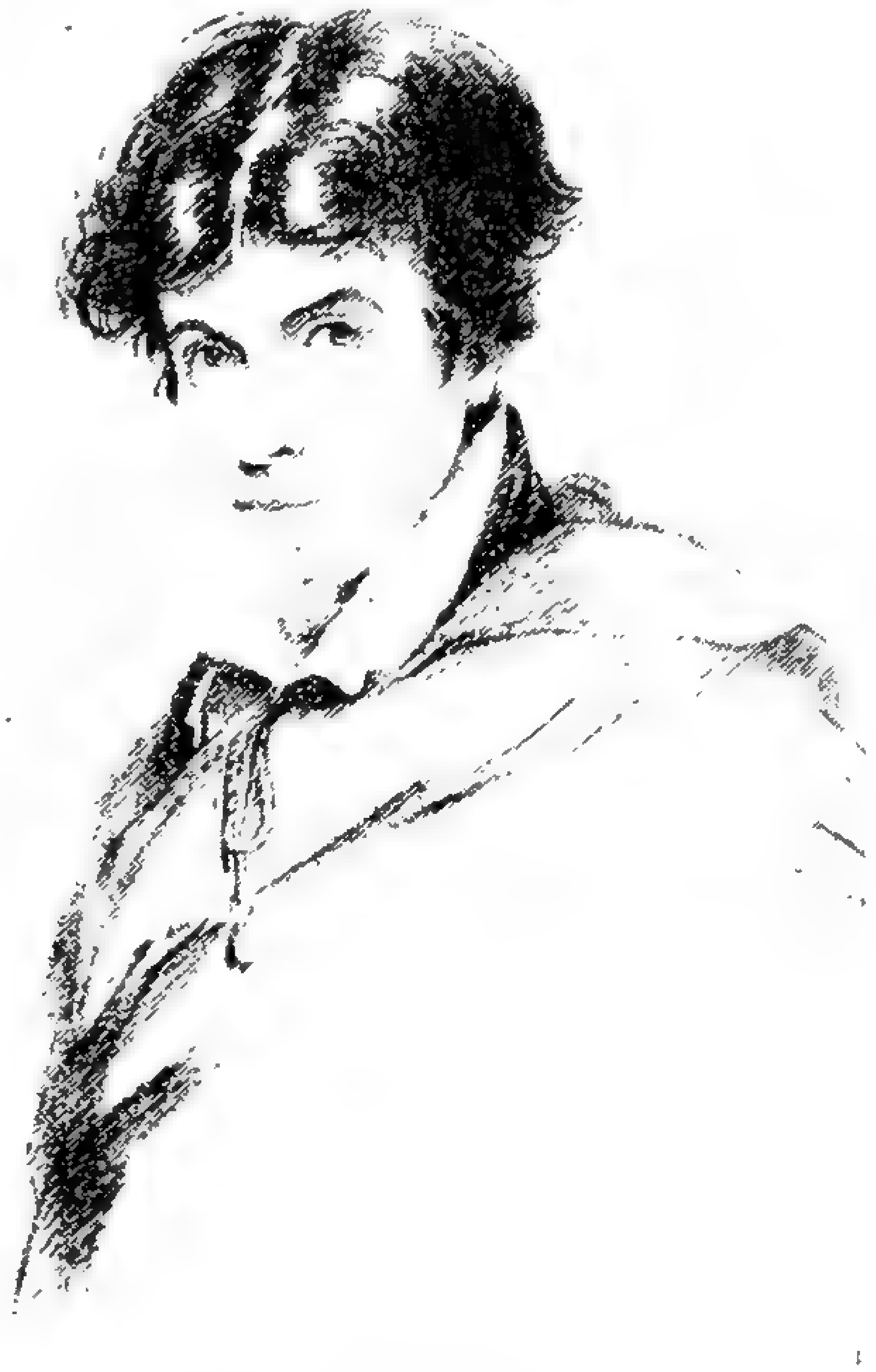
"Modern philosophy, due to the original Cartesian impulse, and the more particular direction given to it by Locke, issued, in the eighteenth century, in the constructive tendency of Berkeley, and the destructive doubts of Hume." (A. C. Frazer, *Selections from Berkeley*, 1899.)

Hunt, JAMES HENRY LEIGH (1784–1859), a poet and writer of critical essays, and a friend of Byron, Keats, and Shelley. He was editor of a Radical review, *The Examiner*, and was imprisoned for two years for attacking the Prince Regent. His *Autobiography* (1850) is his most interesting work.

Hunting of the Snark, THE, nonsense poem by Lewis Carroll, published in 1876.

Huxley, ALDOUS (1894–), the grandson of Thomas Huxley and one of the greatest of modern English novelists. His *Point Counter Point* (1928) is a scathing picture of people leading unbalanced lives. In *Eyeless in Gaza* (1935) and *Ends and Means* (1937), Huxley expounds his belief that the balanced life is none other than the responsible life of a person who realizes that thought and knowledge are not ends in themselves.

Huxley, THOMAS HENRY (1825–95), a distinguished scientist whose early career recalls that of his great contemporary, Charles Darwin. He made numerous observations of scientific value while acting as surgeon on H.M.S. *Rattlesnake*



LEIGH HUNT

which was sent to Torres Strait to do surveying work. In 1854 he was appointed Professor of Natural History at the School of Mines in London, and thereafter distinguished himself as writer and controversialist in defence of Darwinism and the scientific attitude in life and education. His works include *Man's Place in Nature* (1863), *The Physical Basis of Life* (1868), and *Science and Morals* (1886).

An excellent essay on the literary value of his writings is contained in Aldous Huxley's *The Olive Tree.*

Hydriotaphia, OR URN BURIAL, an essay by Sir Thomas Browne published in 1658 and distinguished by its superb rhetorical style.

Hyperbole, the use of exaggeration to emphasise the importance or extent of something, such as "shrivelled by the heat of the sun." Cf. Meiosis and *see* page 274.

I

Iambic, a metrical foot in poetry consisting of a short and a long syllable. Iambic pentameter is a ten-syllable line of five iambics.

Ictus, the stress on particular syllables to mark verse rhythm.

Idyll, a poem usually about some incident of rustic life, extended to mean any romantic pastoral scene by later poets.

Idylls of the King, THE, a series of poems by Tennyson dealing with the story of King Arthur and the Knights of the Round Table.

Imprimatur, from the Latin "let it be printed," being the authorisation for the printing of a book signed by an official licencer.

Incunabula, early printed books especially those before 1500.

Ingoldsby Legends, THE, a collection of poems by Richard Barham based on mediæval stories of saints, but couched in humorous contemporary idiom.

ALDOUS HUXLEY

Interludes, plays performed in colleges, the Inns of Court, country houses, etc., by villagers or professional actors, most popular in the fifteenth and sixteenth centuries. Their name suggests that they may originally have been acted (for comic relief) between the acts of long moralities and miracle plays. An example of the interlude is John Heywood's *Johan the Husband, Tyb his Wife, and Sir Johan the Priest*, a farce in which dame Tyb and the jovial priest enjoy themselves at the expense of the henpecked husband.

Isfendiyar, a hero of the Shahnaneh of Firdesi, the historic warrior who spread the Zoroastrian faith, carried by Rustem, with a magic arrow.

Ivanhoe, a novel of the time of Richard I by Sir Walter Scott, containing the famous characters of the Lady Rowena, the Jew Isaac and his daughter Rebecca, in addition to Robin Hood and his Merry Men.

J

Jabberwock, nonsense poem by

THE PLAYERS SCENE FROM "HAMLET"
as an example of the court interlude.

Lewis Carroll, appearing in *Through the Looking Glass*, and consisting almost entirely of invented words so apt that many of them have passed into the language.

Jackdaw of Rheims, The, poem by Richard Barham and one of the most popular of his *Ingoldsby Legends*.

Jacobs, William Wymark (1863–), a successful writer of two very different types of short stories: humorous stories about sailors and night-watchmen (e.g. *Many Cargoes*, *Deep Waters*) and horror stories, of which *The Monkey's Paw* is the best known.

James, Henry (1843–1916), an outstanding American novelist who settled in Europe in 1875. According to H. G. Wells, he conceived the novel as a work of art in which completely consistent characterisation is "arranged beautifully in a story and painted deep and round and solid." This may serve as a description of all his novels: *The Wings of the Dove* (1902), *The Ambassadors* (1903), etc.

Jameson, Margaret Storm (1897–), has translated short stories by Guy de Maupassant, written a study of *Modern Drama in Europe* (1920), and a good novel *Women against Men* (1933). Her autobiography, *No Time Like the Present*, appeared in 1933.

Jane Eyre, a novel by Charlotte Brontë, published in 1847, the principal characters being Jane and the sardonic Mr. Rochester.

Jarvie, Bailie Nicol, a character from *Rob Roy* by Sir Walter Scott.

Jefferies, Richard (1848–87), combined a mystical enthusiasm for Nature with a remarkable power of observing it in minute detail. *The Amateur Poacher* (1880), *Bevis* (1882), and *The Story of*

HENRY ARTHUR JONES

My Heart (1883) are among his best works.

Jekyll and Mr. Hyde, Dr., a novel by R. L. Stevenson, published in 1886, based on the assumption of a split personality whereby Dr. Jekyll, an earnest and good physician, leads a double life as himself and the inhuman monster Mr. Hyde, who represents the incarnation of his lower nature.

Jeremiad, a pessimistic lamentation. The name is an allusion to the Lamentations of Jeremiah in the Old Testament.

Jessica, the daughter of Shylock in the *Merchant of Venice.*

Jew of Malta, The, tragedy in blank verse by Marlowe, published in 1633.

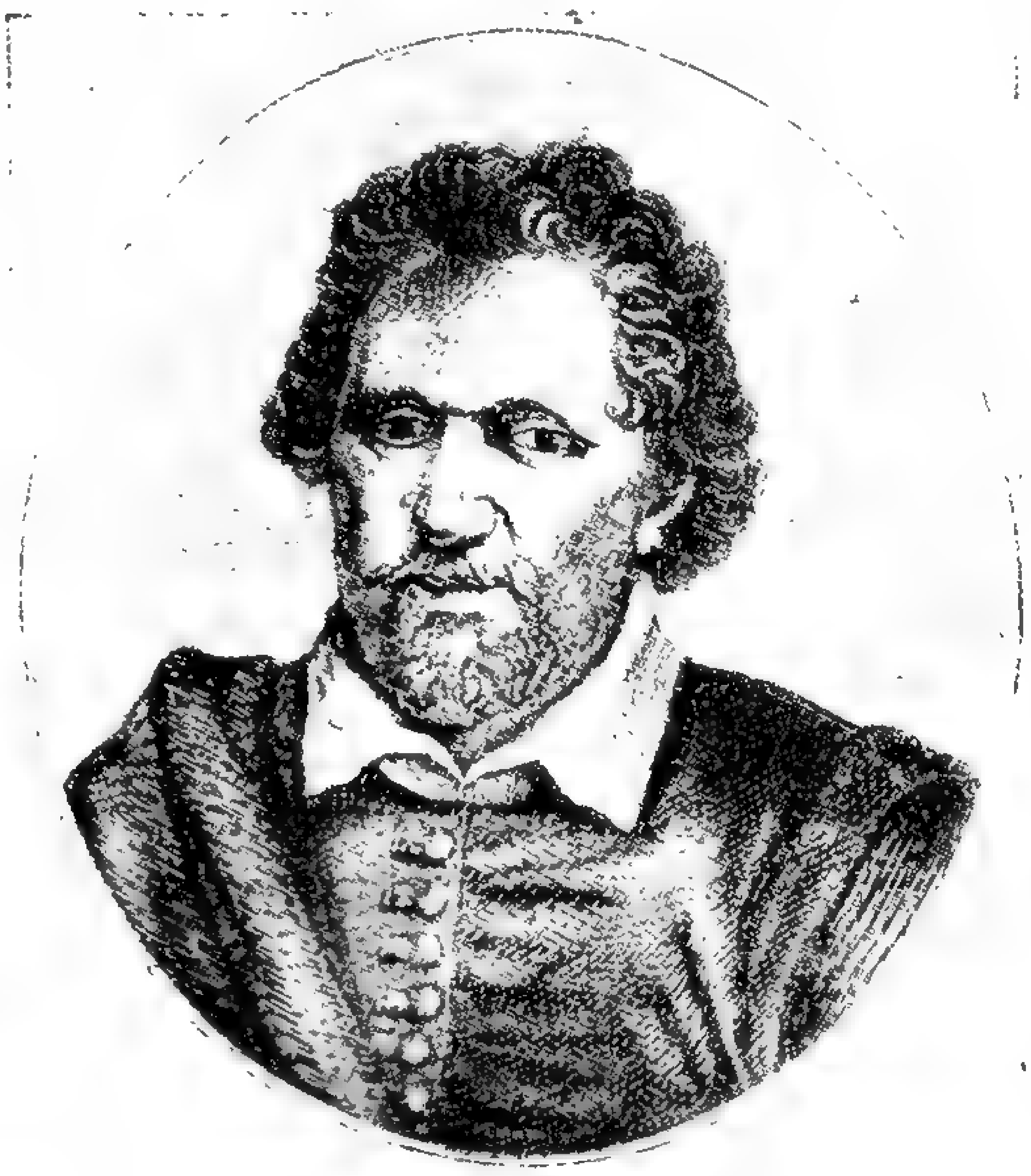
Jingle, Alfred, a comic character in Dickens' *Pickwick Papers.*

John Gilpin, The Diverting History of, a comic poem by Cowper, published in 1785.

Johnson, Samuel (1709–84), the son of a bookseller of Lichfield who left Oxford without taking a degree and suffered many years of poverty as a struggling writer in London before making himself pre-eminent in the literary world of his time. His principal works include his *Life of Richard Savage* (1744), his great Dictionary published in 1755, and his *Lives of the Poets* (1779–81). *See* Boswell.

Jones, Henry Arthur (1851–1929), was, together with Sir Arthur Pinero, a leader of the revival in English drama at the end of the last century. A shop assistant at the age of thirteen, he became financially independent after the long and successful run of his melodrama *The Silver King* (1907). His comedies of manners, for example, *The Liars* (1897) and *Mary Goes First* (1913), are his best work. His social dramas, represented by *Michael and His Lost Angel* (1895), are inferior to his comedies. Noteworthy is his study of the drama entitled *The Renascence of the English Drama* (1895).

Jonson, Benjamin (1572–1637), the famous contemporary of Shakespeare who killed a fellow-actor in a duel and escaped death himself by pleading benefit



BEN JONSON

of clergy. His greatest dramatic achievement was his creation of the comedy of humours, which aims at exaggerating the essential idiosyncrasies or humours of people's characters. Among the greatest of his comedies are *Volpone* (1607), *The Silent Woman*, and *The Alchemist* (1612).

Joseph Andrews (1742), a novel by Henry Fielding, is described by its author as "a comic epic poem in prose." It is a satirical perversion of the story of Richardson's *Pamela:* in contrast to what happens in *Pamela*, Fielding makes a woman the would-be seducer and man the unfortunate creature in constant danger of being seduced. The hero of *Joseph Andrews* is the good-hearted, naïve and muscular Parson Adams.

Joyce, James (1882–), an Irishman educated for the priesthood at a Jesuit college, has written two novels of startling originality and frankness, *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922). In *Ulysses*, he describes the happenings of a single day and night in the lives of a few ordinary Dubliners: he explores every dark corner of their minds and condemns through them the whole of contemporary civilisation.

Jude the Obscure, tragic novel by Hardy, first published in book form in 1895. It is usually regarded as being the author's most horrific creation.

Juggernaut, or Jagannath, one of the names of Krishna, and particularly applied to the image at Puri in Orissa. Devotees are said to have flung themselves under the wheels of the idol's processional car. Hence the phrase is used to mean any institution or custom to which a person blindly sacrifices himself.

Jungle Book, The, a collection of animal stories by Kipling, centred round the child Mowgli who is adopted by wolves and educated by them and Bagheera the black panther, in the ways of the jungle. It was published in 1894 and followed the next year by its sequel, the second Jungle Book.

Junius, pseudonym of the author of a series of letters appearing in *The Public Advertiser* from 1769 to 1771, with a bitter political flavour. The writer's identity has never been proved, but it is usually assumed to be that of Sir Philip Francis.

K

Kabir, an Indian mystic who lived in Benares in the fifteenth century, preacher of a monotheistic religion designed to reconcile Moslems and Hindus.

Kalidasa, famous Indian dramatist, author of *Sakuntala.*

Katarina, the heroine of Shakespeare's *Taming of the Shrew.*

Kaye-Smith, Sheila, authoress, became a convert to the Roman Catholic

SHEILA KAYE-SMITH

JOHN KEATS

church in 1929. Her well-known novels include *Sussex Gorse* (1916), *Green Apple Harvest* (1920), *Joanna Godden* (1921), *The End of the House of Alard* (1923), and *The George and the Crown* (1925). *Anglo-Catholicism*, a critical study, appeared in 1925.

Keats, JOHN (1795–1821), the son of a livery-stable keeper in London, whose brilliant development was cut short by consumption. His sensuous love of beautiful things went with an artist's belief that "fine writing is, next to fine doing, the top thing in the world." His *Eve of St. Agnes*, *Hyperion*, *Ode to a Nightingale* and ballad poem *La Belle Dame sans Merci* are among his finest achievements.

Kells, THE BOOK OF, the famous eighth-century MS. of the Four Gospels, beautifully illuminated, believed to be the finest specimen of its kind in existence. Is now to be seen in the Trinity College, Dublin.

Kenilworth, one of the most popular novels of Sir Walter Scott, set in the reign of Elizabeth.

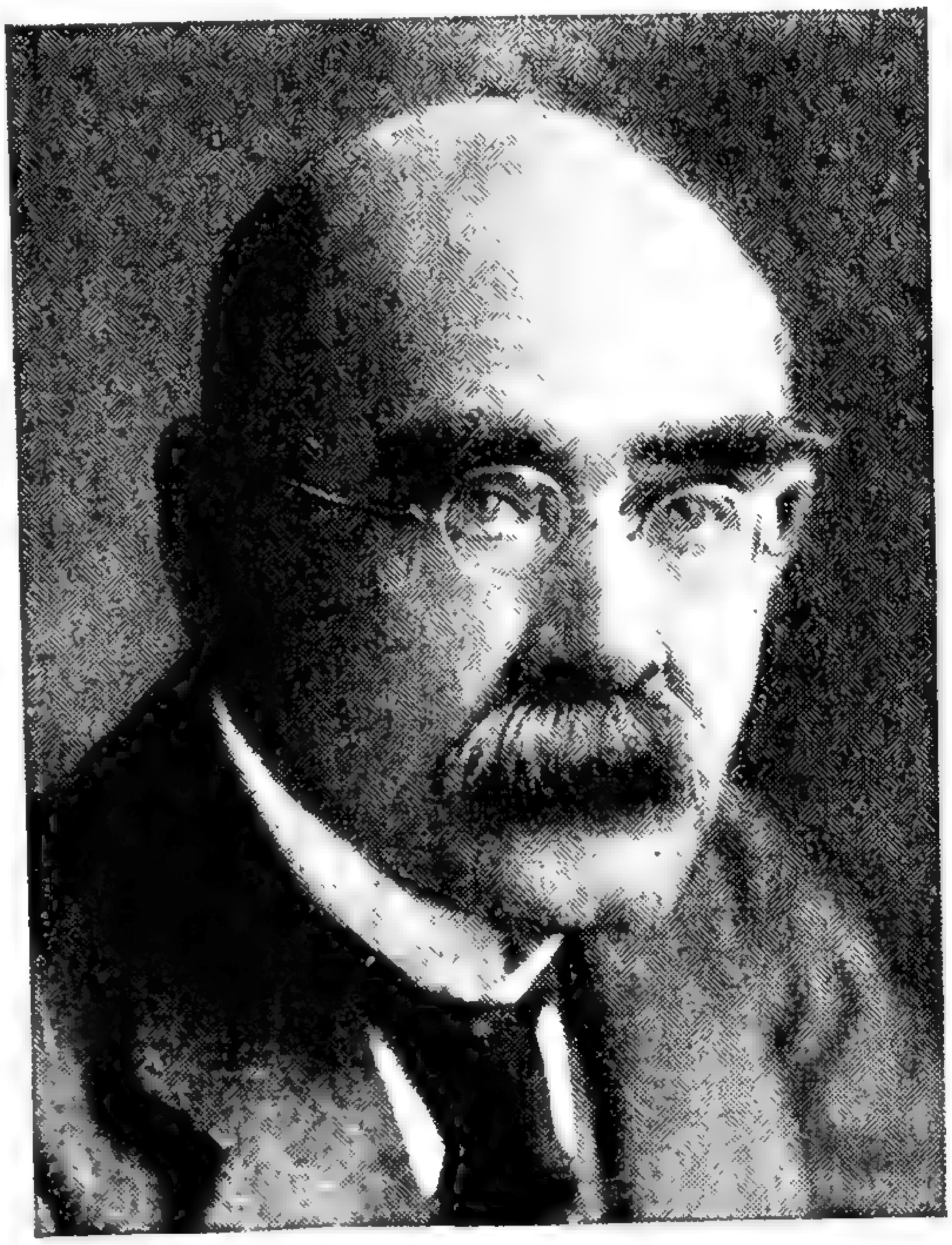
Ketch, JACK (1663–86), public executioner, notorious for his cruelty. His name has become a synonym for any public hangman.

Khusrau I (KAIKHOSRU), KING OF IRAN, A.D. 531–579, known as Anushirvan, during whose reign Mohammed was born. He is mentioned in the Rubaiyat of Omar Khayyám.

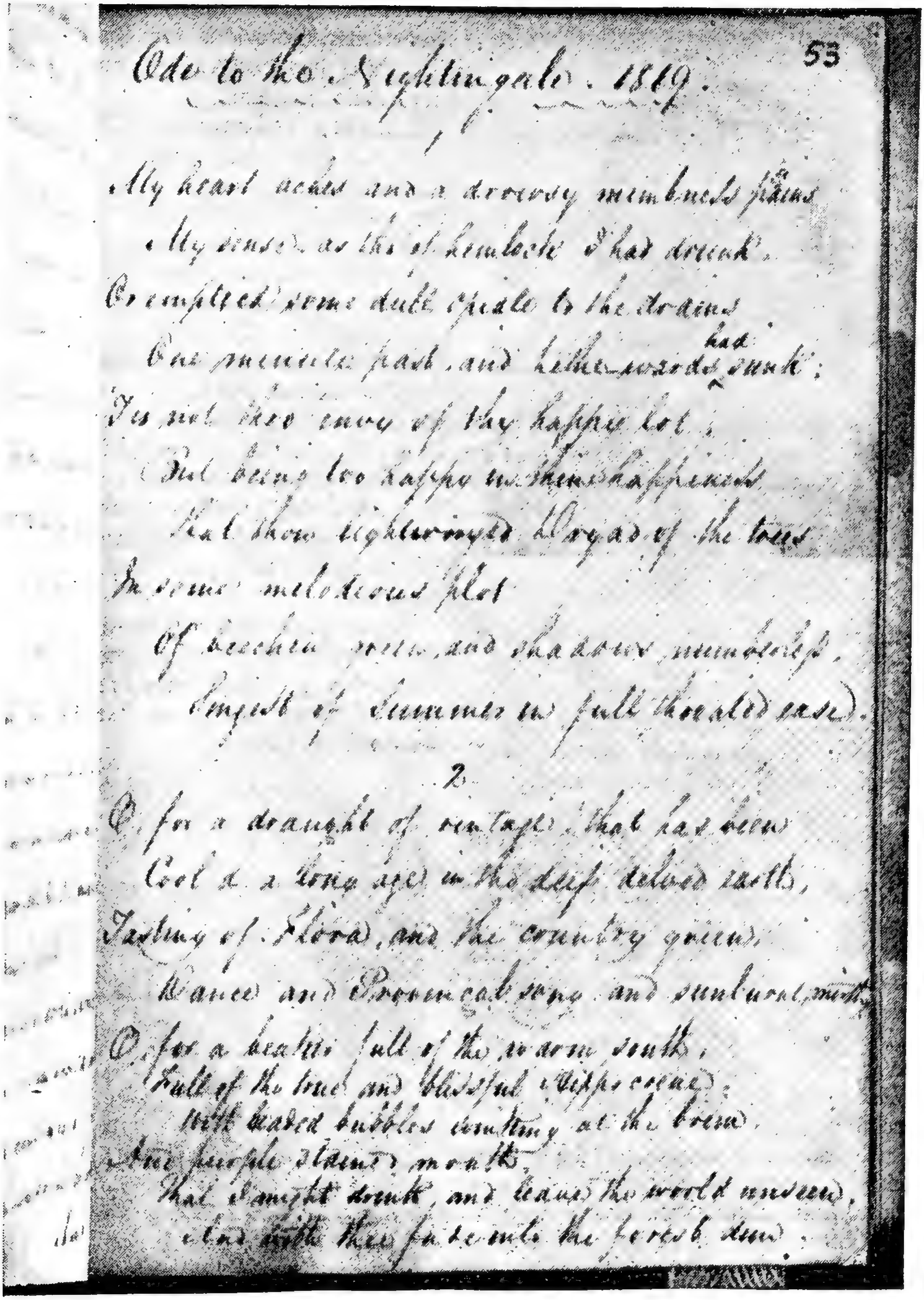
Kim, famous Indian novel by Rudyard Kipling, published in 1901.

Kingsley, CHARLES (1819–75), clergyman and Christian Socialist. His social conscience and Christian sympathy for the working classes find expression in a novel called *Alton Locke* (1850). His fine epic of Elizabethan seamanship, *Westward Ho!* (1855), and his fairy tale with a moral and social purpose, *The Water Babies* (1863), are his best-known works.

Kipling, RUDYARD (1865–1936), was born in Bombay and won fame as a poet and writer of short stories, amongst the best of which are those dealing with Anglo-Indian life.



RUDYARD KIPLING



Ode to the Nightingale. 1819.

53

My heart aches and a drowsy numbness pains
My sense, as tho' of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and lethe-wards had sunk:
'Tis not thro' envy of thy happy lot,
But being too happy in thine happiness
That thou light winged Dryad of the trees
In some melodious plot
Of beechen green and shadows numberless,
Singest of Summer in full throated ease.

2

O, for a draught of vintage that has been
Cool'd a long age in the deep delved earth,
Tasting of Flora, and the country green,
Dance and Provencal song and sunburnt mirth,
O, for a beaker full of the warm south,
Full of the true and blushful Hippocrene;
With beaded bubbles winking at the brim
And purple stained mouth,
That I might drink, and leave the world unseen,
And with thee fade into the forest dim.

THE HANDWRITING OF KEATS

An autograph copy of the "Ode to the Nightingale."

The opinion of most Indians is that he ignores the ordinary aspects of Indian family life and lays too much stress on the unusual and mysterious elements. His Indian tales include *Plain Tales from the Hills* (1888), *Soldiers Three* (1888), *Wee Willie Winkie* (1889), *Life's Handicap* (1891), *The Day's Work* (1898), *Kim* (1901).

Kipps, novel by H. G. Wells, published 1905.

Knight of the Burning Pestle, THE, comedy by Beaumont and Fletcher, printed in 1614. Is regarded as being the first English parody play, inasmuch as it burlesques the high romance of knight errantry.

Koran, OR QURAN, the sacred book of the Mohammedans, being revelations delivered orally by Mohammed to his scribes, and collected and edited after his death by Abu Bekr.

Kyd, THOMAS (1557?–95?), an Elizabethan dramatist whose popular play *The Spanish Tragedy* (acted in 1592) set the fashion for a tragedy of blood and revenge.

L

Lady of Lyons, THE, a romantic comedy by Bulwer Lytton produced in 1838. The hero is Claud Melnotte.

Lady of Shalott, THE, poem by Tennyson, published in 1833.

Lady of the Lake, THE, (1) a character in *Morte d'Arthur*, the presenter of the sword Excalibur to Arthur, (2) a romantic narrative poem by Sir Walter Scott, published in 1810.

Lake Poets, THE, name given to Coleridge, Southey and Wordsworth, by the *Edinburgh Review* because they lived near, and wrote about, the English Lakeland scenery.

Lalla Rookh, a series of Oriental tales in verse by Thomas Moore, published in 1817, comprising the *Veiled Prophet of Khorassan*, *Paradise and the Peri*, *The Fire-Worshippers*, *The Light of the Harām.*

Lamb, CHARLES (1775–1834), was a clerk in the East India House from 1792–1825. In his leisure time he wrote the charming *Essays of Elia.* Further, he revived the interest of literary people in Elizabethan drama with his *Specimens of English Dramatic Poets Contemporary with Shakespeare* (1808).

Lamb, who never married, is justly admired for the unfailing kindness and courage with which he looked after his sister, who was subject to periodic fits of insanity.

Lampoon, a violent satire.

Lancelot du Lake, one of the Knights of the Round Table.

Landor, WALTER SAVAGE (1775–1864), an author whose pugnacity and generosity are caricatured by Dickens in the person of Boythorn in *Bleak House.* He was proud of the fact that his prose (*Imaginary Conversations*, 1824–29) and poetry (*Gebir*, 1798) would never appeal to any except a select few.

Langland, WILLIAM, is probably the author of one or more versions of the long Middle English alliterative poem *Piers Plowman* (q.v.). This poem exists in three versions, which Professor R. W. Chambers strongly argues are the work of a single author. (*See* his article on the authorship of *Piers Plowman* in *London Mediæval Studies*, Volume I, 1937.)

It is evident from the poem that its author was a sincerely religious man anxious for a reformed Church and a vitalised State.

Last Days of Pompeii, THE, romantic historical novel by Bulwer Lytton published in 1834, about the catastrophe of A.D. 79.

Latimer, HUGH (1485?–1555), a famous preacher who won the favour of Henry VIII by his support of the King's supremacy, and was made Bishop of Worcester in 1535. He was thrown into prison after the accession of the Roman Catholic Queen Mary and a few months later burned to death at Oxford. The popularity of his sermons was largely due to the homely anecdotes and topical illustrations which he introduced into them.

Latitudinarian, term applied to those indifferent to particular creeds or forms of worship, derived from certain divines of the English Church in the seventeenth century.

Lavengro, The Scholar, The Gypsy, The Priest, an autobiographical novel by George Borrow, published in 1851, dealing with the author's adventures amongst the English gypsies. It contains the memorable fight with the Flaming Tinman, and is continued in the sequel, *The Romany Rye.*

Lawrence, David Herbert (1885–1930), wrote, "My great religion is a belief in the blood, the flesh, as being wiser than the intellect." This religion, clothed in beautiful and sometimes darkly esoteric language, is the basis of his greatest novels and short stories: *Sons and Lovers* (1913), *Kangaroo* (1923), *The Plumed Serpent* (1926), *Lady Chatterley's Lover* (1928), *The Man Who Died* (1931).

T. E. LAWRENCE

Lawrence, Thomas Edward (1888–1935), is now known to most people as "Lawrence of Arabia," an unofficial title that he himself detested. It was given him in recognition of the leading part which he played in the Arab revolt against the Turks during the Great War.

He tells the story of the revolt in *The Seven Pillars of Wisdom* (1926). But this book is more than an account of a successful military campaign; it is a brilliant delineation of its author's remarkable personality.

When Lawrence died in a motor-cycle accident, his unpublished last book, *The Mint*, was made inaccessible to the public until 1950. Its inaccessibility is guaranteed by the fantastic price of £100,000 set upon each copy.

Lays of Ancient Rome, a series of ballads by Macaulay, published in 1842.

Leacock, Stephen Butler (1869–), Professor of Political Economy at McGill University, Canada, and widely known as the author of humorous sketches and satires: *Nonsense Novels* (1911), *Winsome Winnie* (1920), *Over the Footlights* (1923), etc.

Lee, Vernon, is the pseudonym of Violet Paget (1856–1937), who has done valuable pioneer work in the study of æsthetic experience: *Beauty and Ugliness and other Studies in Psychological Æsthetics* (1912) and *The Handling of Words and other Studies in Literary Psychology* (1923) are representative of her work in this field. Important, too, are her studies of early Italian

SINCLAIR LEWIS

culture: *Euphorion* (1884) and *Renaissance Fancies and Studies* (1895).

Leo Hunter, Mrs., the snobbish hostess in Dickens' *Pickwick Papers*.

Lewis, Sinclair (1885–), an American author who received the Nobel Prize in 1930. The photographic accuracy of his novels of American life gave a tremendous number of people outside America their first detailed knowledge of American conditions of living. *Babbitt* (q.v.), *Elmer Gantry* (1927), and *Dodsworth* (1929) are among his best novels.

Lewis, Wyndham (1886–), wrote his first novel, *Tarr*, in 1918. In the preface to his revised version of the novel (Phoenix Library, 1928) he claims that it is "in a sense the first book of an epoch in England." His third novel, *The Apes of God* (1930), and his volume of short stories, *The Wild Body* (1917), represent some of his best work.

Light of Asia, The, an epic poem by Sir Edwin Arnold published in 1879 and depicting the life and philosophy of the Gautama Buddha.

Limerick, a five-lined humorous rhyme, popularised by Edward Lear, of which the following is a characteristic example:

"A giddy young hostess of Venice,
Gave her guests hard-boiled eggs to play tennis,
She said 'If they should break,
No difference 'twill make,
You can't think how prolific my hen is.'"

Lingua Franca, now meaning any mixed language used as a medium for peoples of different nations, from the dialect composed of Italian and Levantine words used by travellers in the East in seventeenth and eighteenth centuries.

Linklater, Eric (1899–), is one of the cleverest entertainers among the novelists of to-day. He is a word-juggler with a brilliant wit and inexhaustible fancy. *Poet's Pub* (1929) and *Juan in America* are both light-hearted, entertaining books. *The Men of Ness*

ERIC LINKLATER

is rather different, being a fine stirring tale modelled on the Icelandic sagas. His last novel is *The Sailor's Holiday* (1937).

Literature, THE ROYAL SOCIETY OF, founded under the patronage of George IV, who donated ten pensions each of a hundred guineas for royal associates and an annual prize of 100 guineas for a dissertation.

Litotes, a figure of speech in which an effect is obtained by ironical understatement, e.g. Mr. X was not unmoved by the appearance of a lion while he was having breakfast.

Little Dorrit, a novel by Dickens published in 1857–8.

Little Women, a famous story for girls by L. M. Alcott, published in 1868. It was followed by numerous sequels, none of which ever exceeded its tremendous popularity.

Locke, JOHN (1632–1704), is the author of a famous philosophical work, the *Essay Concerning Human Understanding* (1690), in which he "argues, after a patient study of the facts, that all man can know is made up of simple and unanalysable ideas, some of them presented to our five senses, and others which arise when we reflect upon our mental operations." (A. C. Frazer, *Selections from Berkeley*, 1899.)

Lodge, THOMAS (1558?–1625), is well known as the author of *Rosalynde*, a pastoral romance from which Shakespeare borrowed the story of *As You Like It*.

London, JACK (1876–1916), an American novelist who wrote some fine novels of adventure dealing with Alaska in the Gold Rush days: *The Call of the Wild* (1903), *White Fang* (1906), etc.

Lothario, a character from Nicholas Rowe's *Fair Penitent*, now synonymous for a heartless libertine.

Love for Love, a comedy by Congreve, containing the characters Sir Sampson Legend, Tattle and Mrs. Frail.

E. V. LUCAS

Love's Labour Lost, one of the earliest plays by Shakespeare.

Longfellow, HENRY WADSWORTH (1807–1882), the American poet famous for his poem *Hiawatha*, was appointed Professor of Modern Languages at Harvard at the age of twenty-nine. Amongst his other well-known poetical works are *Excelsior*, *Evangeline*, *The Golden Legend*, *The Wreck of the Hesperus* and *The Village Blacksmith*, and a translation of Dante's *Divina Commedia*.

Lubbock, PERCY (1879–), won the James Tait Black Prize for biography with *Earlham* (1922) and the Femina-Vie Heureuse Prize for his novel *Roman Pictures* (1923). *The Craft of Fiction* (1921) is a fine critical study of the novel.

Lucas, EDWARD VERRALL (1868–1938), an old student of University

College, London, who has written a biography of Charles Lamb and is an accomplished essayist himself. He has written well over thirty volumes of essays and a dozen novels of considerable charm, in addition to compiling several anthologies including the famous *Open Road* (1899), revised 1905.

Lumpkin, TONY, a character from Goldsmith's *She Stoops to Conquer.*

Lyall, SIR ALFRED COMYN (1835–1911), has written extensively on India. His works include *Asiatic Studies* (1882) and *The Rise and Expansion of the British Dominion in India* (1893). He is also the author of *Verses Written in India* (1889).

Lycidas, a pastoral elegy by Milton on the death of a friend, Edward King, drowned at sea.

Lydgate, JOHN (1370?–1451?), is usually referred to disparagingly as the voluminous and drivelling monk of Bury. And yet, in spite of his utter lack of literary economy, Lydgate has some narrative skill. His *Troy Book*, the *Pilgrimage of Man*, and *London Lickpenny* are a compendium of mediæval interests and prejudices.

Lyly, JOHN (1554?–1606), the author of *Euphues* (1579–80), which is one of the earliest examples of modern English prose used for sensuous description and intellectual analysis of character. His stage comedies (*Alexander and Campaspe*, *Midas*, *The Woman in the Moone*, *Endimion*) were new creations—court comedies with interesting allegory and brilliant dialogue.

Lynd, ROBERT (1879–), poet, literary editor of the *News Chronicle* and writer of delightful essays in the *New Statesman* under the pseudonym "Y.Y." many of which have been collected in volume form.

Lyric, literally means 'of the lyre' and is used to describe a short poem which originally was composed to be sung.

Lyrical Ballads, THE, a volume of poetry by Wordsworth and Coleridge published in 1798, containing Coleridge's *Ancient Mariner* and Wordsworth's *Tintern Abbey.*

In a preface to the second edition of the *Ballads*, Wordsworth explained how he had endeavoured to extend the domain of poetry and make a selection of the words really used by men, while avoiding the use of conventional poetic diction. The *Lyrical Ballads* were, indeed, a condemnation of decadent classical traditions in poetry and a manifesto of the revival in poetry to which the name 'Romantic Revival' has been given.

Lytton, EDWARD GEORGE BULWER, first Baron Lytton (1803–73), a voluminous writer of plays which are no longer acted and novels which are no longer read, e.g. *The Last Days of Pompeii*, *The Caxtons*, *The Coming Race*, etc.

M

Mabinogion, THE, a collection of Welsh hero legends contained in the *Red Book of Hergest*, dating from the fourteenth century. The book also contains five Arthurian tales that link up with *Morte d'Arthur.*

Macaulay, ROSE, won the Femina-Vie Heureuse Prize in 1922 for her novel *Dangerous Ages*. *Potterism* (1920) and *Told by an Idiot* (1923) are two of her best novels. *They were Defeated* (1932) is an ambitious study of Herrick in novel form.

Macaulay, THOMAS BABINGTON, first Baron Macaulay (1800–59), a Liberal M.P. for Leeds who, as a member of the supreme council of India from 1834 to 1838, did much to establish Western education in India. His *History of England from the Accession of James II* and his critical and historical essays (e.g. *Lord Clive* and *Warren Hastings*) are picturesque narratives and make good reading.

Macbeth, perhaps the most popular of Shakespeare's tragedies, first printed in 1623. The well-known story is founded on Holinshed's *Chronicles of Scottish History*, but Shakespeare has altered the facts to create a powerful drama.

MacCarthy, DESMOND (1878–   ), contributes to the *Sunday Times* and *New Statesman* and is editor, together with Hamish Miles, of *Life and Letters*. His literary studies include *The Court Theatre*, 1904–1907 (1907), *Portraits* (1931), and *Criticism* (1932).

Mackenzie,, COMPTON (1883–   ), the literary editor of the *Daily Mail* who has written some good novels, e.g. *Sinister Street* (1913–14), *Guy and Pauline* (1915), *Sylvia Scarlett* (1918), and *Water on the Brain* (1933).

JUDITH ANDERSON
as Lady Macbeth.

LAURENCE OLIVIER
as Macbeth.

Macpherson, JAMES (1736–96), a Scotsman who published in 1760 a collection of poems (*Fingal*) which he claimed were translations from ancient manuscript poems in the Gaelic language. *Fingal* was examined by a committee of investigation and found to be a paraphrase of traditional Gaelic poems.

Mad Hatter, THE, a character from *Alice's Adventures in Wonderland*, by Lewis Carroll.

Mahābhārata, THE, famous Hindu epic believed to have been composed before 500 B.C.

Majuscule, a capital letter such as the illuminated initial in a missal.

Malaprop, MRS., a character from *The Rivals*, by Sheridan, whose name is now used for people who mis-apply words, e.g. "trembling like an aspirin."

Malory, Sir Thomas (*fl.* 1470), translated from the French a number of legends dealing with the life of King Arthur and his knights, summarised them, and wove them into a unified story. Caxton printed this story in 1485 with the title *Morte d'Arthur.*

Malvolio, a character from Shakespeare's *Twelfth Night.*

Man and Superman, a comedy by George Bernard Shaw published in 1903.

Mandeville, Sir John, is the fictitious author and hero of the *Voiage of Sir John Maundevile,* written about the middle of the fourteenth century. It is a marvellous mixture of the true and the monstrously false.

Manfred, a dramatic poem in the "Gothic" manner, by Lord Byron, published in 1817. Manfred is the archetype of the romantic outcast from society, living a solitary, remorseful and metaphysical life.

Mansfield, Katherine (1888–1923), the pseudonym of Kathleen Beauchamp, who was the wife of J. Middleton Murry, and whose collection of short stories, *Bliss,* won the Femina-Vie Heureuse in 1921. *The Dove's Nest,* another collection of excellent short stories by Katherine Mansfield, was published in 1923.

Mansfield Park, a novel by Jane Austen, published in 1814, of which the heroine is Fanny Price.

Mantalini, Madam, a character from *Nicholas Nickleby,* by Dickens.

Marius the Epicurean, a romance of ancient Roman times, by Walter Pater, published in 1885, famous for its style. It is an outline of the æsthetic and philosophic influences of the period, and contains in addition the author's version of the legend of Cupid and Psyche.

Marley, a character from Dickens' *Christmas Carol.* His ghost appears to Scrooge—his late partner—to warn him of the ill effects of his mean-spiritedness.

Marlowe, Christopher (1564–93), made blank verse a medium for gorgeous rhetorical expression in drama, so that his rivals sneered at his "bragging blank verse"—and tried in vain to imitate it. *Tamburlaine* (staged in 1588), the *Tragedy of Dr. Faustus* (1604), and *Edward II* (1594) are the best plays of this remarkable dramatist. Marlowe was on the point of being arrested for his atheistical opinions when he was murdered in a Deptford tavern brawl.

Marmion, A Tale of Flodden Field, a dramatic poem in six cantos, by Sir Walter Scott, published in 1808.

Marryat, Frederick (1792–1848), wrote a series of successful novels about sailors and sea-life based on his own experiences as a captain in the Royal Navy. *Mr. Midshipman Easy* (1836) and *Japhet in Search of a Father* (1836) are the best.

Martin Chuzzlewit, a novel by Dickens, published in 1843–44 and containing the author's opinion of America, which gave much offence at the time. It contains, amongst others, the two famous characters of Mark Tapley and Mr. Pecksniff.

Marvell, Andrew (1621–78), although a panegyrist and active supporter of Cromwell, has little of Puritan asceticism. His love of wood, field and garden finds expression in his long poem *Upon Appleton House* and in his exquisite little poem *On a Drop of Dew.* Marvell's *To his Coy Mistress* is one of the finest short poems in English.

Masefield, John (1878–), was appointed poet laureate in 1930 after the death of Robert Bridges. As a boy, went to sea on a merchant ship and later spent two years in America, where he made a living by doing odd jobs. His *Salt-Water Ballads* (1902), *Everlasting Mercy* (1912), and *Reynard the Fox* (1919) are among his best poems.

Masks or Masques, entertainments

A SCENE FROM "MEASURE FOR MEASURE"

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[illegible]
[illegible]

JOHN MASEFIELD

of much pageantry and display, most popular in England during the sixteenth and seventeenth centuries. Milton's *Comus* and Fletcher's *The Faithful Shepherdess* are good examples, though the most elaborate were written by Ben Jonson.

Massinger, PHILIP (1583–1640), a dramatist who wrote several plays during the reign of Charles I, of which the successful comedy, *A New Way to Pay Old Debts* (1633), is the best known. His romantic tragedies are distinguished from heroic tragedy, in spite of a certain similarity of theme, by their serious moral purpose.

Master of Ballantrae, THE, romantic novel by Robert Louis Stevenson, published in 1889.

Maugham, WILLIAM SOMERSET (1874–), a capable playwright, novelist, and short-story writer. *Ah King* (1933) is representative of his short stories. The third story in this volume, *The Vessel of Wrath*, is perhaps the crudest, funniest, and absurdest short story ever written in English. But Maugham's best work is terribly serious in intention: e.g. his novel *Of Human Bondage* (1915) and his autobiography, *The Summing Up* (1938).

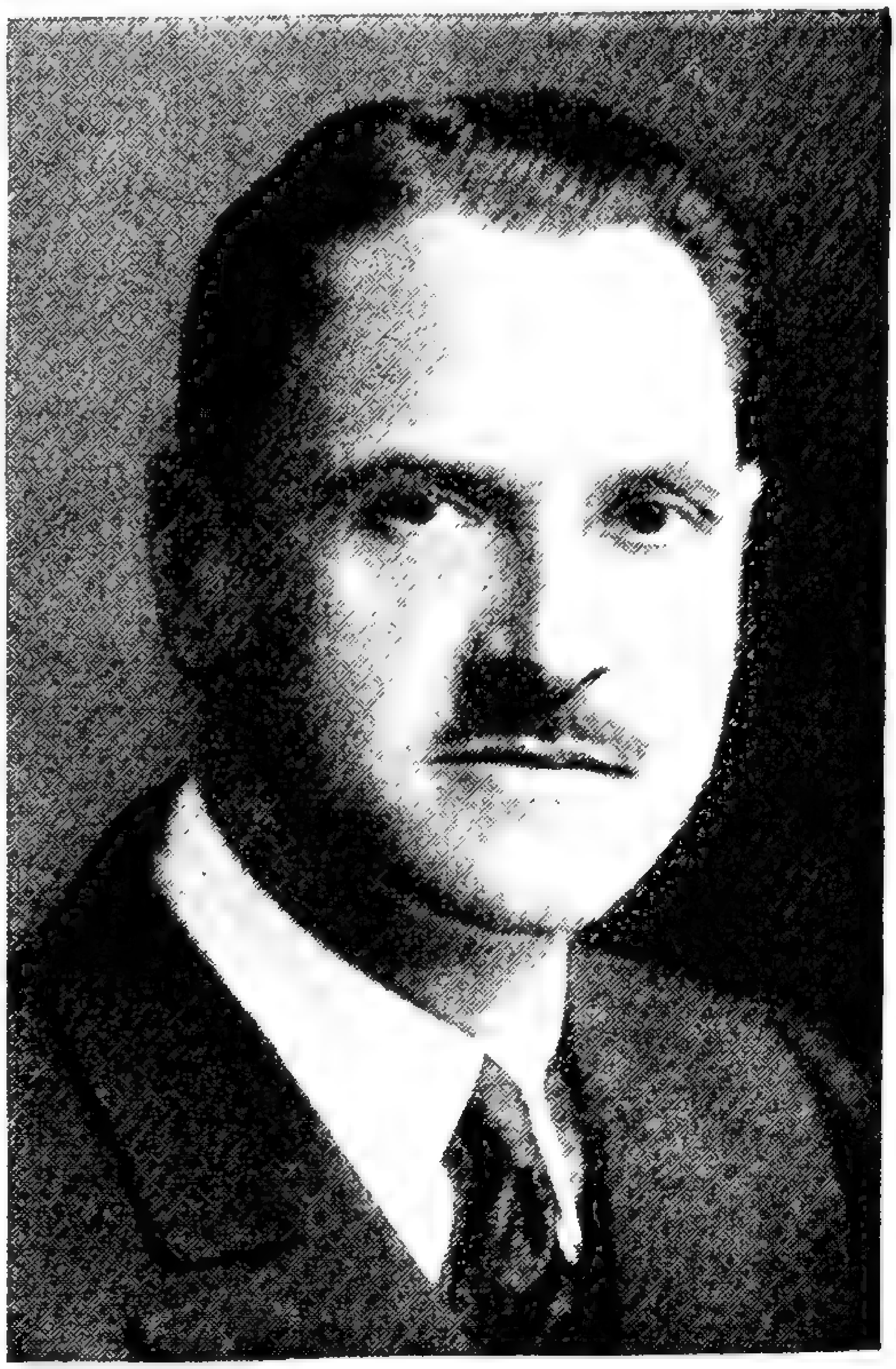
Mayor of Casterbridge, a tragic story by Thomas Hardy, 1886.

Measure for Measure, a comedy by Shakespeare, published in 1623.

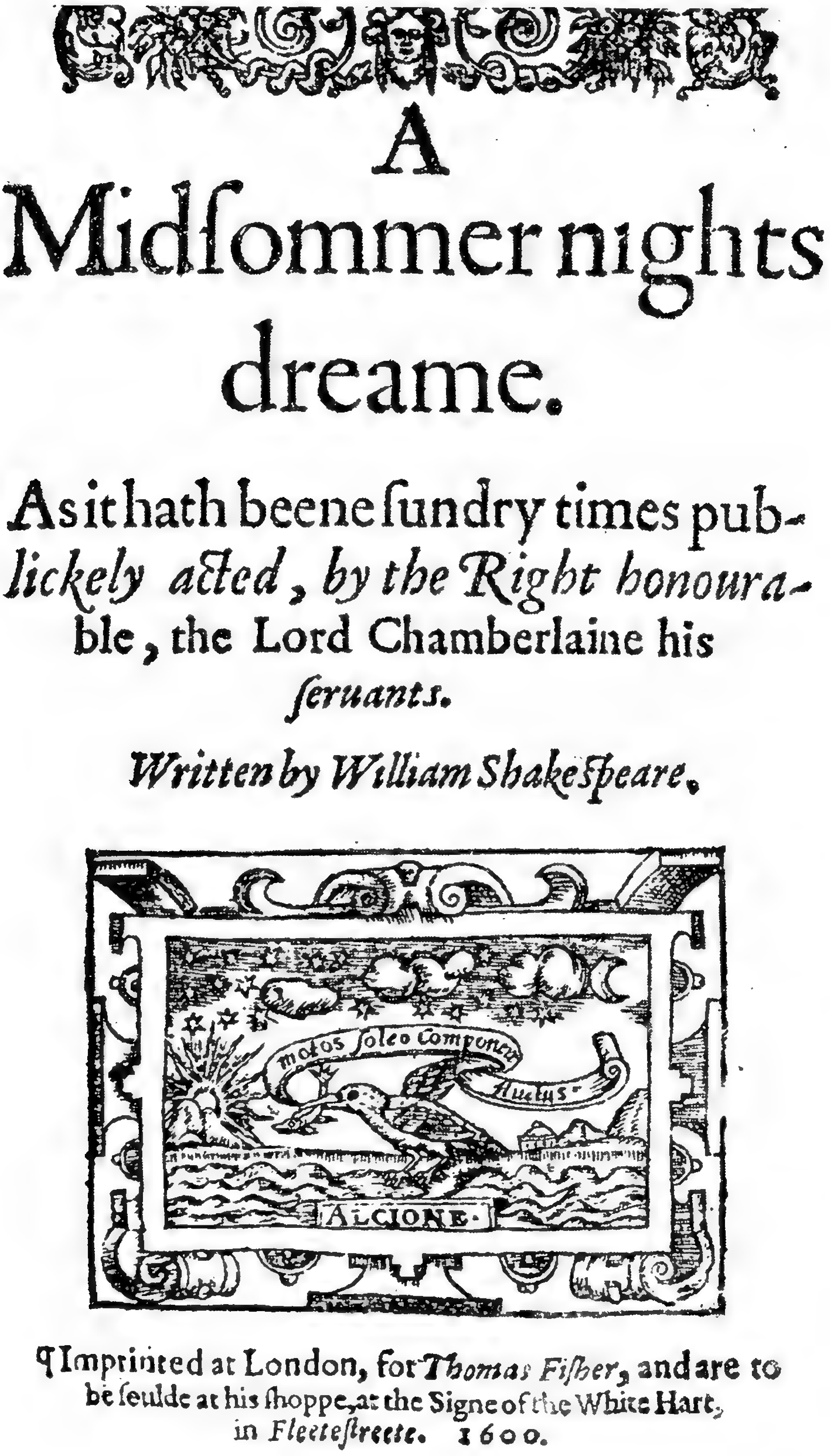
Meiosis, ironical or humorous understatement, differentiated from *litotes* as being more colloquial; e.g. to describe Gandhi as being "rather famous."

Melnotte, CLAUDE, a character from Lytton's play *A Lady of Lyons.*

Melodrama, a play which depends for its appeal on sensational incidents, on the sharp contrast of evil and virtuous characters, and on the eventual triumph of good over evil. *The Murder in the Red Barn* and *Sweeney Todd, the Demon Barber of Fleet Street* are two melodramas which enjoyed a tremendous popularity in the nineteenth century and are still played to-day.



W. SOMERSET MAUGHAM



A
Midſommer nights
dreame.

As it hath beene ſundry times pub-
lickely acted, by the Right honoura-
ble, the Lord Chamberlaine his
ſeruants.

Written by William Shakeſpeare.

motos ſoleo Componere
Fluctus
ALCIONE

¶ Imprinted at London, for *Thomas Fiſher*, and are to
be ſoulde at his ſhoppe, at the Signe of the White Hart,
in *Fleeteſtreete.* 1600.

Title page of the first Edition of "Midsummer Night's Dream."

Melville, HERMAN (1819–91), an American author who has written one of the great novels of the world, *Moby Dick* (1851). *Moby Dick* is a tremendous saga of whale-hunting, with a terrific climax. The story of Captain Ahab's disastrous pursuit of Moby Dick, the ferocious white whale, can be interpreted as an allegorical account of the eternal struggle between good and evil.

Other novels by Melville are *Typee* (1846) and *Omoo* (1847).

Merchant of Venice, a comedy by Shakespeare, first printed in 1600, containing the famous characters of Shylock and Portia.

Meredith, GEORGE (1828–1909), is one of the great Victorian novelists. His novels include *The Ordeal of Richard Feverel* (1859), *Beauchamp's Career* (1876), and *The Egoist* (1879).

Mermaid Tavern, a tavern in Bread Street, London, much patronised by Shakespeare and his circle.

Merrick, LEONARD (1864–), was born as Leonard Miller. During his varied career he has been a foreman in a South African diamond mine, a Civil Service clerk, and a travelling actor. His novels present life in a relentlessly realistic manner: *The Man who was Good* (1892), *Conrad in Quest of His Youth* (1903). His short stories are modelled on those of Guy de Maupassant: *The Man who Understood Women* (1908), *While Paris Laughed* (1918), *A Chair on the Boulevard* (1919).

Merry Wives of Windsor, THE, a comedy by Shakespeare, first printed in 1602, a boisterous play whose chief character is Falstaff.

Metaphysical, POETS. The first and last of the Metaphysical Poets were Donne and Cowley. Dryden was the first critic to use the word "metaphysical" to describe the ambiguous interplay between the material and the spiritual in Donne's poetry.

Metathesis, or Spoonerism, the transportation of letters or sounds in a word or phrase, e.g. "kinquering kongs their titles take."

Metonymy. *See* page 274.

Metre, poetic rhythm determined by the number and character of the "feet" which it contains.

Meynell, ALICE (1847–1922), a convert to Roman Catholicism, she rescued the poet Francis Thompson from poverty. Her own poetic achievement can be judged from the *Selected Poems of Alice Meynell* (1930).

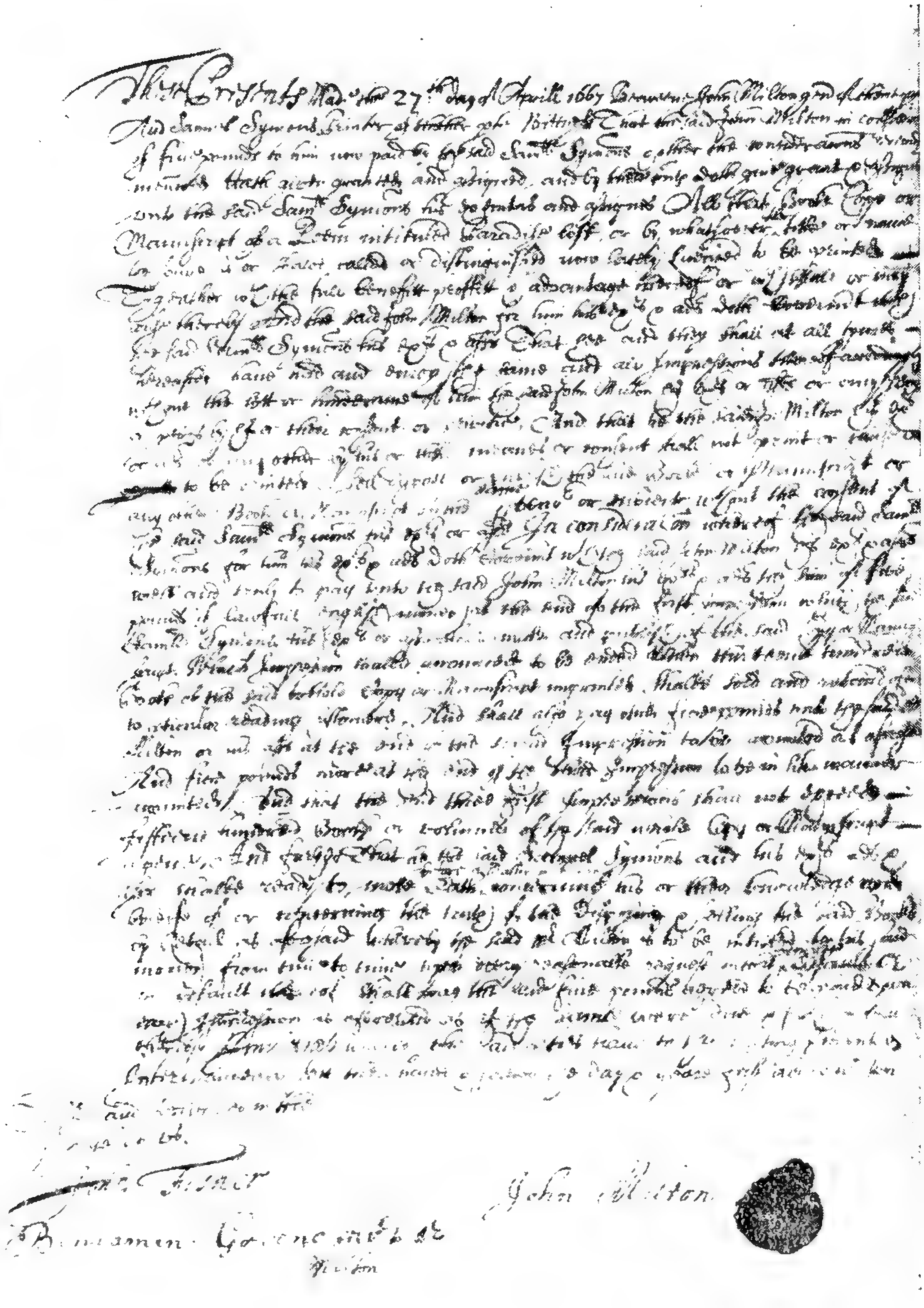
Middle Ages, THE, is a term capable of two meanings. It can refer to the period of a thousand years between the sack of Rome (fifth century) and the Renaissance (*c.* 1500); or it can refer to the period from 1100 to 1500, the years between the end of the Old English civilisation and the beginning of the Renaissance.

Middleton, THOMAS (1570?–1627), a prolific dramatist, writing plays, pageants and masques both on his own account and in collaboration with fellow-dramatists. His comedies include *The Roaring Girle* and *A Trick to Catch the Old-One.* The only tragedy written by Middleton alone is *Women Beware Women* (1657).

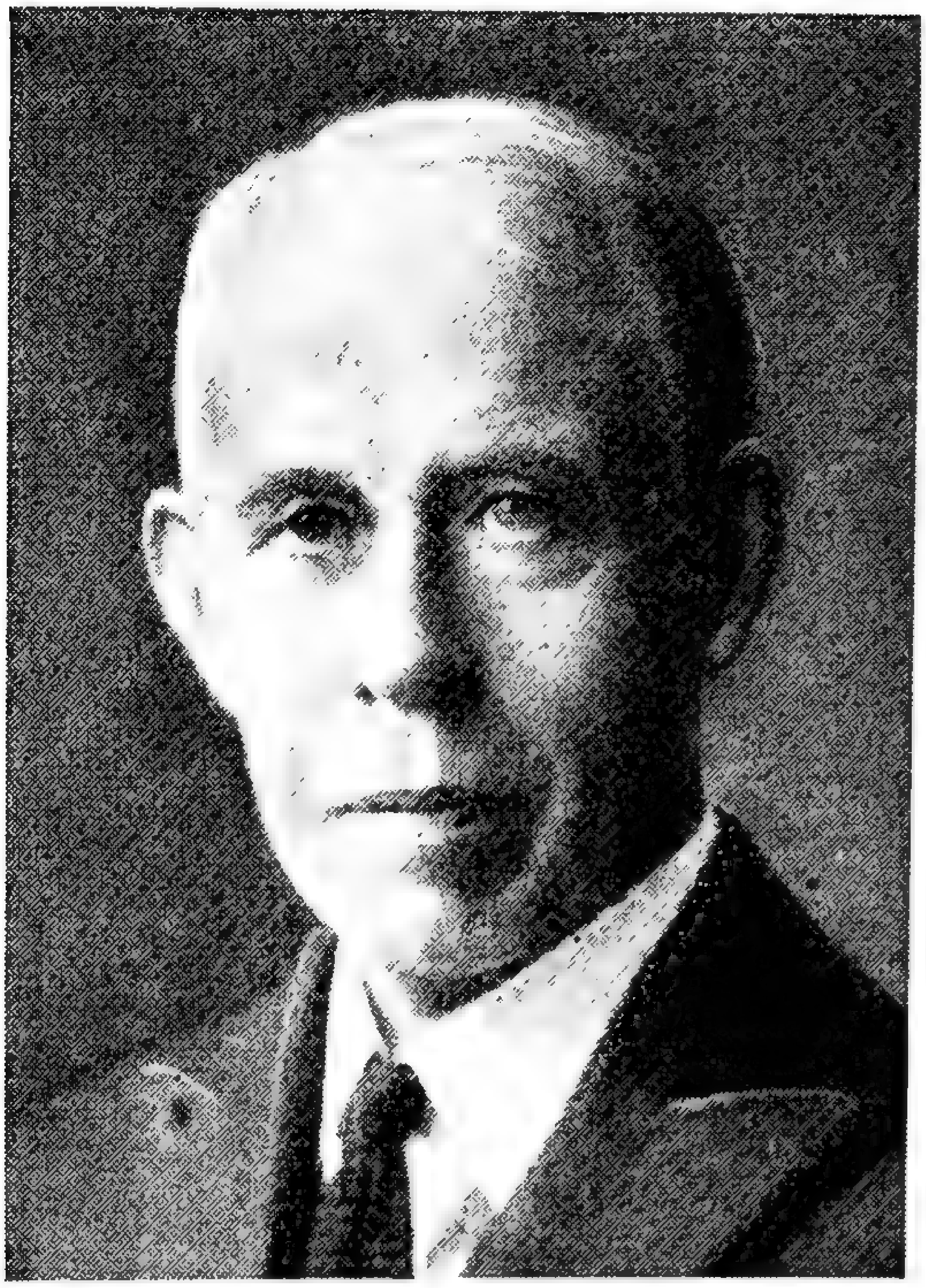
Midsummer Night's Dream, the famous fairy play by Shakespeare, printed in 1600.

Mill, JOHN STUART (1806–73), adopted and later modified the utilitarian philosophy of Bentham. His principal work, *A System of Logic* (1843), is a text-book of the doctrine "which derives all knowledge from experience." In it he formulates the inductive and deductive methods of acquiring knowledge. His *Autobiography* (1873) gives an interesting account of the relations between Mill and his father.

Millamant, the heroine of *The Way of the World*, by Congreve—"the author's most vivid creation."



The contract between Milton and his publishers for the printing of "Paradise Lost."



C. E. MONTAGUE

Milne, Alan Alexander (1882–), has written successful plays (*Mr. Pim Passes By*, *The Dover Road*), and children's books, of which *When We Were Very Young* (1924) and *Winnie the Pooh* (1926) are the best known. There is an excellent caricature of him by David Low in *Ye Madde Designer*.

Milton, John (1608–74), the great Puritan poet who wrote *On the Morning of Christ's Nativity* when he was twenty-one, *L'Allegro* three years later in 1632, *Comus* in 1634, and *Lycidas* in 1637. During the twenty years that followed, Milton wrote no English poetry but the Sonnets. He was busily engaged during these years in writing prose: the pamphlets against episcopacy, the pamphlet on the "doctrine and discipline of divorce," the *Tractate of Education* and *Areopagitica* (q.v.) all belong to this period. After the Restoration he turned again to poetry, writing *Paradise Lost* (1667), *Paradise Regained* (1671) and *Samson Agonistes* (1671). In the words of Byron:

"Milton's the prince of poets—so we say;
A little heavy, but no less divine."

Mime, now meaning acting in dumb show, from the farcical drama of the Greeks and Romans.

Minuscule, a small letter of script usually joined to its fellows (*see* Majuscule).

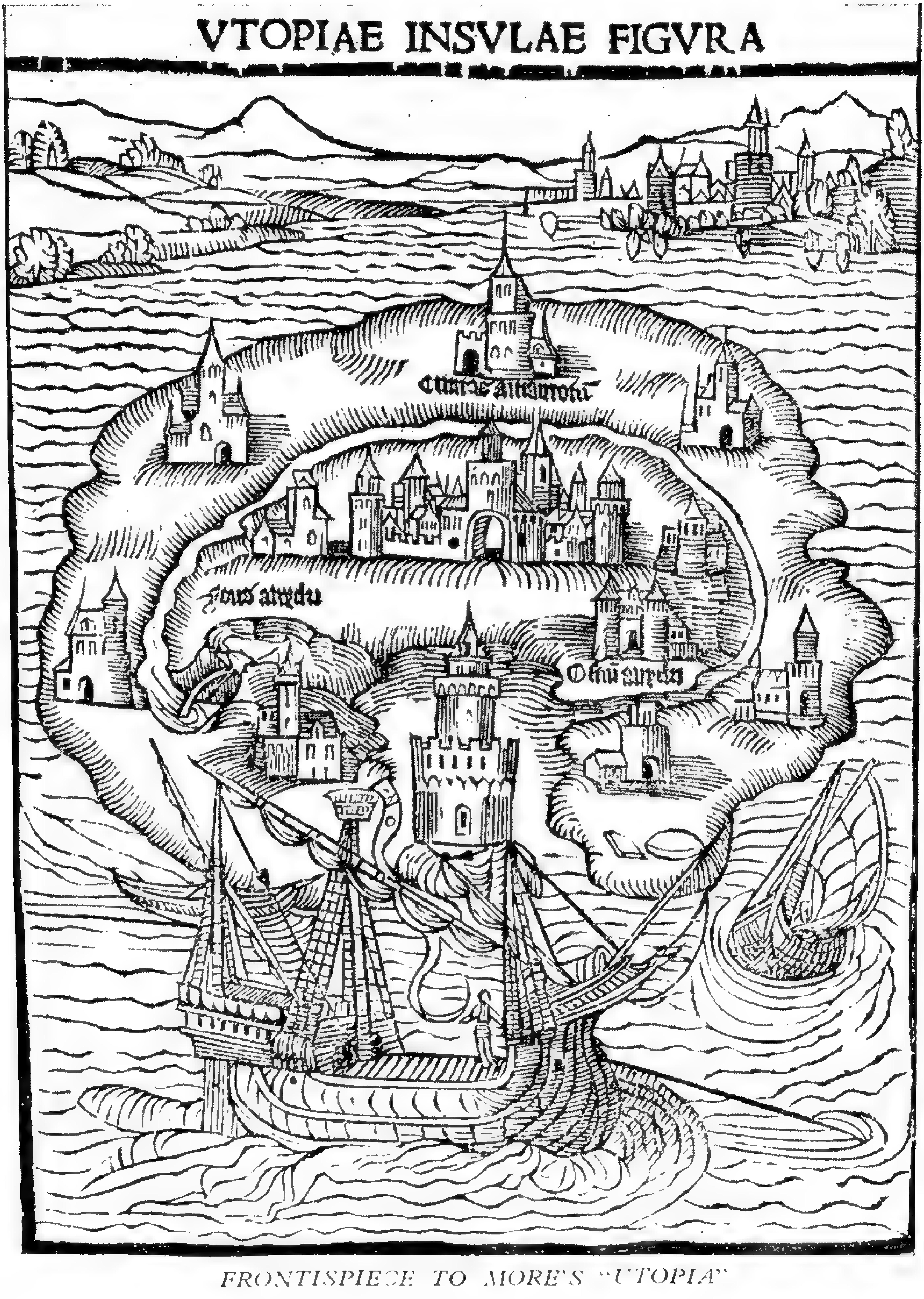
Miracle Plays, mediæval dramas based on legends of the Saints from the Bible. Usually performed in or in front of churches. The earliest English miracle play is the *Harrowing of Hell* and is from the early thirteenth or fourteenth century.

Mitchison, Naomi (1897–), authoress and sister of J. B. S. Haldane. Her novels and stories are almost all set in Sparta, Ancient Greece or pre-mediæval Europe. Among the best are *Cloud Cuckoo Land* (1925), *Black Sparta* (1928), and *The Corn King and the Spring Queen* (1931).

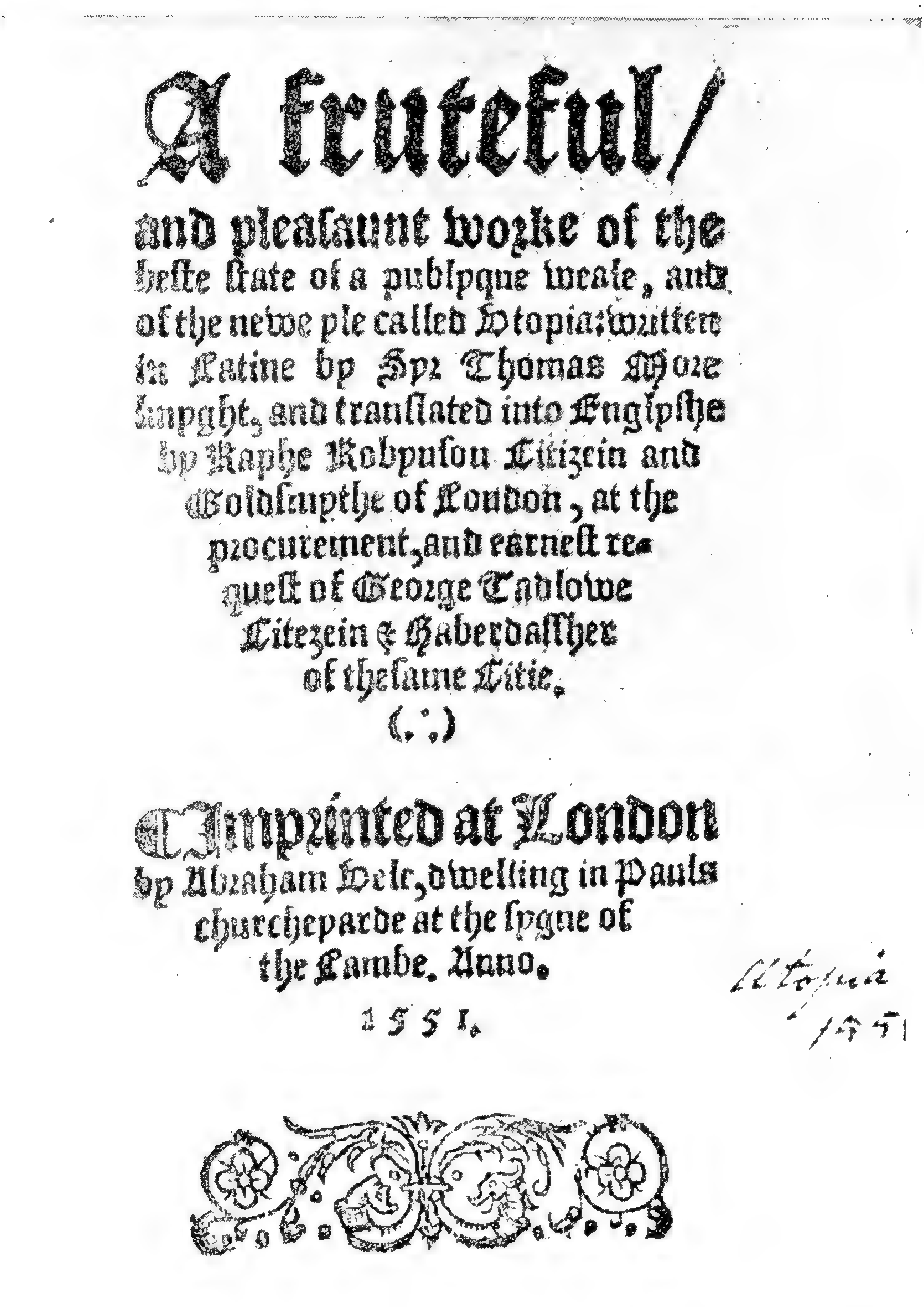
Moby Dick, famous romance of the sea by Herman Melville, published in 1851. Its hero is the grotesque Captain Ahab, who spends his life in search of the white whale, "Moby Dick," who has bitten off his leg.

Monk Lewis, is another name for M. G. Lewis, author of *The Monk*, a novel enormously popular in its day by reason of its attractive mixture of horror and indecency.

Montague, Charles Edward (1867–1928), joined the staff of the *Manchester Guardian* in 1890 and remained associated with this great Liberal paper until 1925, when he retired from journalistic work. During the War he was at first a private in the Infantry and later became a press censor at G.H.Q. His best novels are *A Hind Let Loose* (1910), now published in the Penguin Series at sixpence, *Rough Justice* (1926), and


VTOPIAE INSVLAE FIGVRA
Ciuitas Amaurotū
Fons anydri
Ostiū anydri

FRONTISPIECE TO MORE'S "UTOPIA"
Being a map of the island.



A frutefull/
and pleaſaunt worke of the
beſte ſtate of a publyque weale, and
of the newe yle called Utopia: written
in Latine by Syr Thomas More
knyght, and tranſlated into Englyſhe
by Raphe Robynſon Citizein and
Goldſmythe of London, at the
procurement, and earneſt re-
queſt of George Tadlowe
Citezein & Haberdaſſher
of the ſame Citie.
(.˙.)

Imprinted at London
by Abraham Vele, dwelling in Pauls
churcheyarde at the ſygne of
the Lambe. Anno.
1551.

Utopia
1551

THE TITLE PAGE OF MORE'S "UTOPIA"

Right Off the Map (1927). His best volume of short stories is *Fiery Particles* (1923). His literary studies include *Dramatic Values* (1911) and *A Writer's Notes on His Trade*, published posthumously in 1930.

Moonstone, THE, a novel by Wilkie Collins, published in 1868, containing the first detective in English fiction, Sergeant Cuff.

Moore, GEORGE (1852–1933), as a young man studied painting in Paris, and afterwards turned to novel-writing. He also wrote plays and short stories, but these are not as well known as his novels: *Esther Waters* (1894), *The Brook Kerith* (1916), *Héloïse and Abélard* (1921), etc. He took enormous pains with his writing: the honesty of his vision is reflected in the flawless severity of his style.

Moore, THOMAS (1779–1852), published in 1807 his *Irish Melodies*, set to national Irish tunes by Sir John Stevenson. The charm of these songs and his attractive singing of them made him instantly popular in fashionable society. *Lalla Rookh*, a long narrative poem with an oriental setting; has far less poetical merit than the songs, although it appealed strongly to the taste of his day. His life of Byron (1830) was the centre of much controversy.

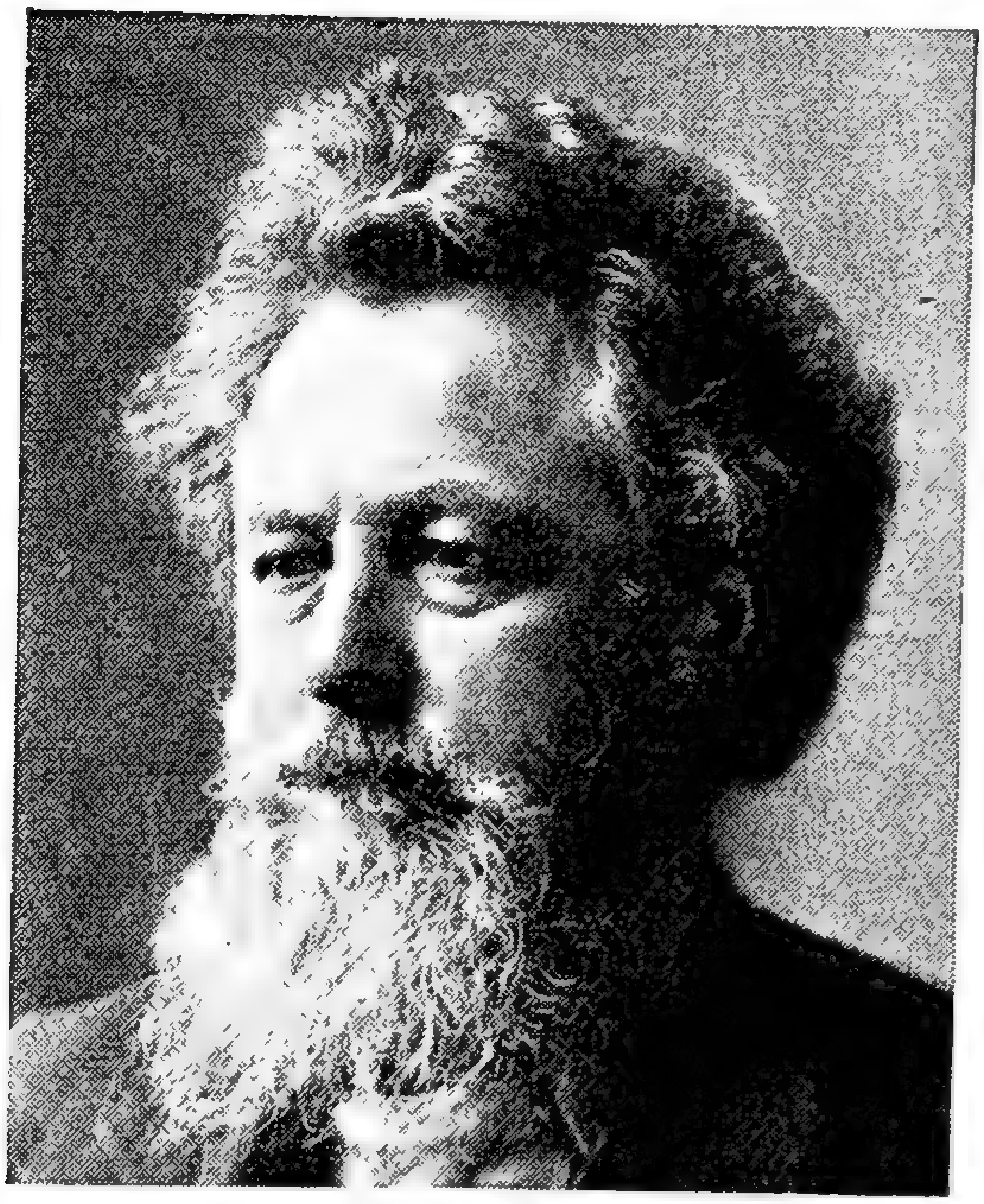
Moore, THOMAS STURGE (1870–), is an artist and poet who has always stood apart from literary fashions and movements because of his belief that only individual experience is of æsthetic value. His æsthetic theory is set forth in *Art and Life* (1910) and in *Armour for Aphrodite* (1929). See also *The Poems of T. Sturge Moore* (1931–33) and the *Selected Poems of T. Sturge Moore* (1934).

Moralities, mediæval dramas in which distinct vices and virtues appear—differing from Miracle Plays. The best-known is *Everyman*, which is still frequently produced.

More, SIR THOMAS (1478–1535), the author of *Utopia*. The best modern biography of More is that of Professor R. W. Chambers, who studies his life and work in detail and finds that he is consistently "The King's Good Servant, but God's first." Professor Chambers shows that *Utopia* (1516) is a satire upon contemporary European society written from the point of view of a devout Catholic, and not the work of a promising Progressive who failed to fulfil his promise and became a reactionary. More was imprisoned and later beheaded by Henry VIII for refusing to sign the Act of Succession, the signing of which implied approval of Henry's marriage with Anne Boleyn.

Morgan, CHARLES LANGBRIDGE (1894–), was interned in Holland during 1914–18. After the War he became President of the Oxford University

CHARLES MORGAN



WILLIAM MORRIS

Dramatic Society. He writes as a dramatic critic in the London *Times* and New York *Times*. His novels include: *The Gunroom* (1919), a disclosure of conditions in the navy which was banned; *My Name is Legion* (1925); *Portrait in a Mirror* (1929), awarded the Hawthornden Prize; *The Fountain* (1932) and *Sparkenbroke* (1937). His play *The Flashing Stream* was produced in 1938.

Morris, WILLIAM (1834-96), the distinguished poet, craftsman, and Socialist propagandist, who devoted his life to a struggle against Victorian ugliness and irresponsible individualism. His poetry (e.g. *Sigurd the Volsung*, 1876) was greatly influenced by the Icelandic sagas, some of which he translated in collaboration with Magnusson. His best-known Socialist writing is *News from Nowhere* (1891).

Morte d'Arthur, the prose translation by Malory of a French poem—"a most pleasing phantasy and summary of the legends about Arthur"—printed by Caxton in 1485.

Mottram, RALPH HALE (1883-), won the Hawthornden Prize with his first novel, *The Spanish Farm*, which is volume one of a trilogy based on his war experiences. *The Spanish Farm Trilogy* was published as a whole in 1927. Employed at banking before and after the War, he has written works on finance, *A History of Financial Speculation* (1929), *Miniature Banking Histories* (1930), etc.

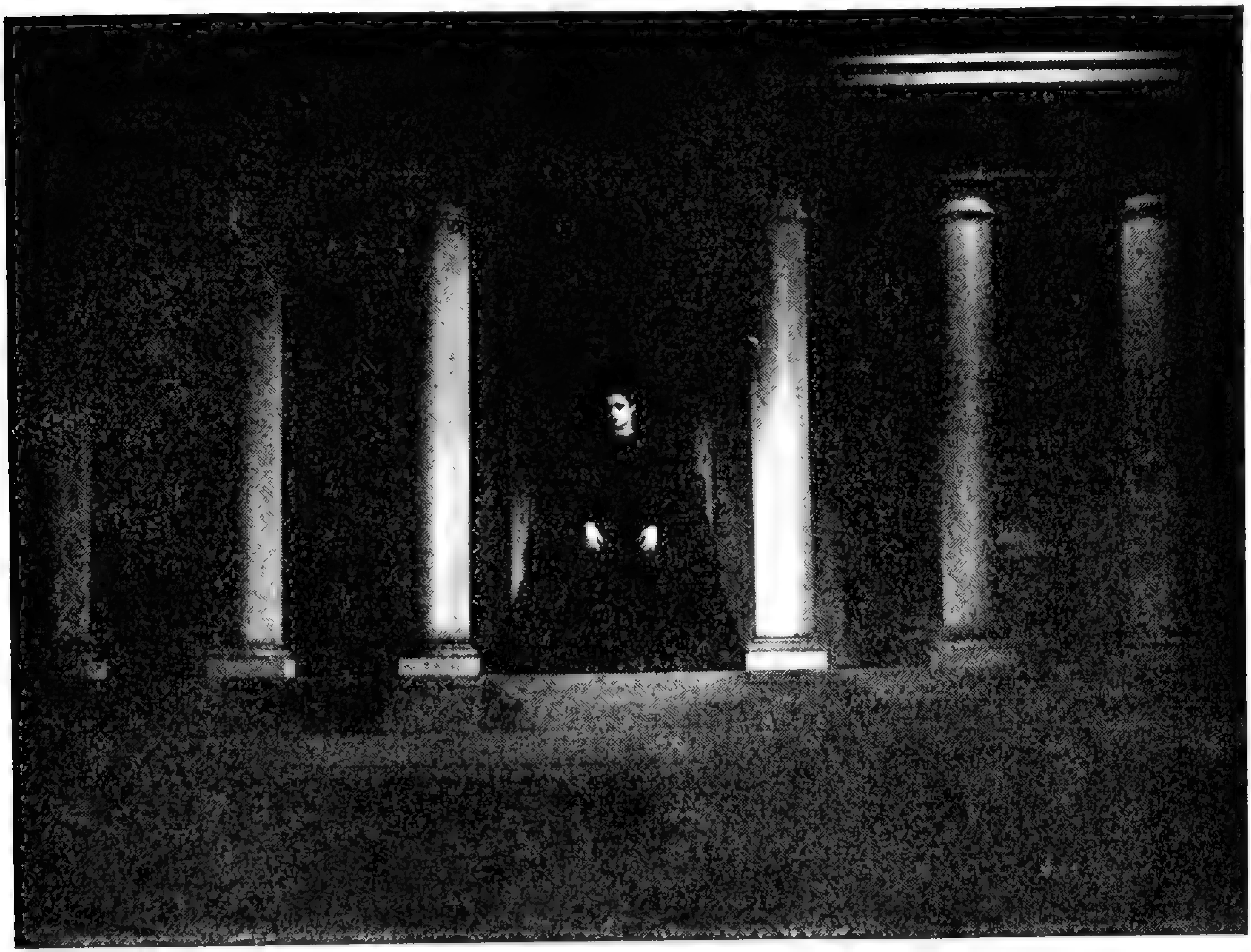
Mourning Becomes Electra, a play by Eugene O'Neill set in America in the nineteenth century but informed with the spirit of the Euripedean tragedy of *Electra*. It was performed in England in 1937.

Mowgli, the child hero of the Jungle Books by Rudyard Kipling.

Much Ado About Nothing, comedy by Shakespeare, printed in 1600, whose principal characters are Beatrice and Benedick.

Muir, EDWIN (1887-), poet,

GILBERT MURRAY



A SCENE FROM "MOURNING BECOMES ELECTRA"
Showing how the classical tradition was emphasised by the setting of the London production.

novelist, critic, and translator of several German works in collaboration with his wife. *Transition, Essays on Contemporary Literature* (1926) is his best critical work and *The Marionette* (1927) his best novel.

Murray, Gilbert (1866–), born at Sydney, New South Wales, is Regius Professor of Greek at Oxford. A great Liberal, he has always taken an active part in promoting international friendship and co-operation. He is well known for his work in connection with the League of Nations Union, of which he has been Chairman since 1923. His scholarly studies include *The Rise of the Greek Epic* (1907), *Four Stages of Greek Religion* (1912), and *Aristophanes, a Study* (1933). His translations of Greek plays are especially famous: among them are the *Iphigenia in Tauris* of Euripides (1910), the *Œdipus Tyrannus* of Sophocles (1911), the *Agamemnon* of Æschylus (1920), and the *Prometheus Bound* of Æschylus (1931).

Murry, John Middleton (1889–), who married Katherine Mansfield in 1913, is an outstanding literary critic. A good account of his work is given by Orlo Williams in *Contemporary Criticism* (1924). Williams describes him as a "creative critic" whose criticism is personal and temperamental. *The Problem of Style* (1922), *Keats and Shakespeare* (1925), and *Son of Woman, the story of D. H. Lawrence* (1931) are representative of his work.

Mysteries, *see* Miracle Plays.

Mysteries of Udolpho, The, a novel by Mrs. Radcliffe, published in 1794 and generally regarded as a typical example of the "Gothic" romance.

N

Nala and Damayanti, a poem by Sir Edwin Arnold, based on a story in the *Mahābhārata.*

Nashe, Thomas (1567–1601), an Elizabethan journalist who distinguished himself by writing *The Unfortunate Traveller or the Life of Jack Wilton* (1594), the first picaresque novel in the English language. *The Unfortunate Traveller* is a patchwork story of melodrama, marvels, practical jokes and dangerous amours written in vigorous prose.

Newbolt, Sir Henry (1862–1938), was knighted in 1915 and appointed official Naval Historian in 1923 (to mention only one of the many distinguished appointments which he has held). He has had honorary degrees conferred upon him by many English universities. Apart from his naval and historical writings, he is well known as the author of *Drake's Drum and other Songs of the Sea* (1914). *See* his *Collected Poems*, 1897–1907 (1910).

Newcomes, The, a novel by Thackeray, published serially from 1853–1855, culminating in the pathetic death scene of Colonel Newcome.

Newman, John Henry (1801–90), one of the leaders of the Oxford Movement, which was started in 1833 for the purpose of revitalising the life and worship of the Church of England. He went over to the Church of Rome in 1845, and published in 1864 the *Apologia pro Vita Sua* in justification of his religious position. *The Idea of a University Defined* (1873) presents an enlightened conception of the scope and nature of university education.

Nicholas Nickleby, a novel by Dickens published 1838–39; it contains the famous description of 'Dotheboys Hall,' where Wackford Squeers starves and ill-treats forty urchins under pretence of education. Well-known characters include the "Crummles" family, touring actors, the brothers "Cheeryble" and "Madam Mantalini."

Nobel Prizes, The, presented under the will of Alfred Bernhard Nobel (1833–1896) to the "author of the most important literary work of an idealistic tendency: to the person who shall have most promoted the fraternity of nations." Also presented for the most important work in physics, chemistry and physiology.

Noh or Nō Plays, the classic drama of Japan.

North, Sir Thomas (1535?–1601?), is famous for his English translation of Plutarch's *Lives* (1579), from which Shakespeare made so many borrowings.

Northanger Abbey, a novel by Jane Austen, published in 1818, satirising the 'Gothic' romances of the period.

Norton, Thomas, *see* Sackville.

Novel, The, see *Joseph Andrews* and *Tom Jones.* The novel is well defined by Dr. E. A. Baker in his *History of the English Novel* as 'The interpretation of human life by means of fictitious narrative in prose.'

Noyes, Alfred (1880–), was Professor of English Literature at Princeton from 1914 to 1923. His coloured and harmonious verse is well represented in *The Torch Bearers* (1922–30).

O

O'Casey, Sean (1884–), born in Dublin, has written three notable plays dealing with the life of Irish workers at a time when the Sinn Fein or Irish nationalist movement was still fighting for existence in an atmosphere of poverty, idealism, fear, and brutality: *Juno and the Paycock* and *The Shadow of a Gun-*

man (1925); *The Plough and the Stars* (1926). These were followed by *The Silver Tassie* (1928) and *Within the Gates* (1933).

Octavo, one-eighth of a whole sheet of paper; hence the size of a book in which the pages are so folded.

Octosyllabic, eight-syllabled—usually applied to eight-syllabled iambic metre, e.g. "The stag at eve had drunk its fill."

Ode, literally means 'song.' It is used to designate a poem of a lyrical kind, dignified in subject and treatment, elaborate in structure, and often in the form of an invocation, e.g. Keats' *Ode on a Grecian Urn*, Gray's ode *The Bard*.

O'Flaherty, LIAM (1897–), an Irish writer whose novel *The Informer* (1925) was awarded the James Tait Black Prize. His short stories and novels (among which are *The Assassin*, 1928, and *The Martyr*, 1933) are written with an intense vigour which hurts and fascinates the reader.

O. Henry is the pseudonym of the American writer William Sydney Porter (1862–1910), whose short stories are still popular in England and America.

Old Curiosity Shop, THE, a novel by Dickens, published in 1841, containing, amongst other famous characters, 'Little Nell,' 'Quilp,' 'Dick Swiveller' and the 'Marchioness.'

Old Vic, THE, a theatre in Waterloo Road, London, now famous through the efforts of its late owner, Miss Lilian Baylis, for its production of Shakespeare.

Old Wives' Tale, THE, a novel by Arnold Bennett published in 1908, and probably his finest work, recounting the varied lives of two sisters, Constance and Sophia Baines. It contains a vivid description of the siege of Paris in 1870.

Oliver Twist, a novel of the underworld by Dickens, published 1837–38, containing the characters of 'Bumble,' 'Fagin' and the notorious 'Bill Sikes.'

Olivia, one of the principal characters in Shakespeare's *Twelfth Night*.

Omar Khayyám, THE RUBÁIYÁT OF, a translation from the Persian by Edward Fitzgerald, first published in 1859, of certain quatrains by Omar Khayyám, poet and astronomer.

LIAM O'FLAHERTY

Omnium, DUKE OF, a character in Anthony Trollope's *Phineas Finn*, a series of novels.

Onomatopœia, a word derived from the imitation of the sound associated with it, such as 'buzz,' 'cool,' 'hurly-burly.'

Ordeal of Richard Feverell, THE, a romantic novel by George Meredith, published in 1859.

Orley Farm, a novel by Anthony Trollope, published in 1862 and a best-seller of its period.

Othello, THE MOOR OF VENICE, a tragedy of Shakespeare first printed in 1622, whose hero and heroine are Othello and Desdemona. Shakespeare's most subtle villain, 'Iago,' is found in this play.

A SCENE FROM "MOURNING BECOMES ELECTRA"
Lavinia ("Electra") hears her father accuse his wife of poisoning him.

O'Neill, EUGENE GLADSTONE (1888–), an outstanding American dramatist whose plays *Strange Interlude*, *Anna Christie*, and *Mourning Becomes Electra* have been played with success in England. O'Neill is fond of presenting people entangled in tragically abnormal relationships, and of ironically contrasting their inner thoughts and external behaviour.

Onions, OLIVER, is the pseudonym of George Oliver (1873–). He has studied art in Paris and made his living in England designing posters. Some of his novels are well known, especially *In Accordance with the Evidence* (1912) and a famous collection of ghost stories, *Widdershins* (1911).

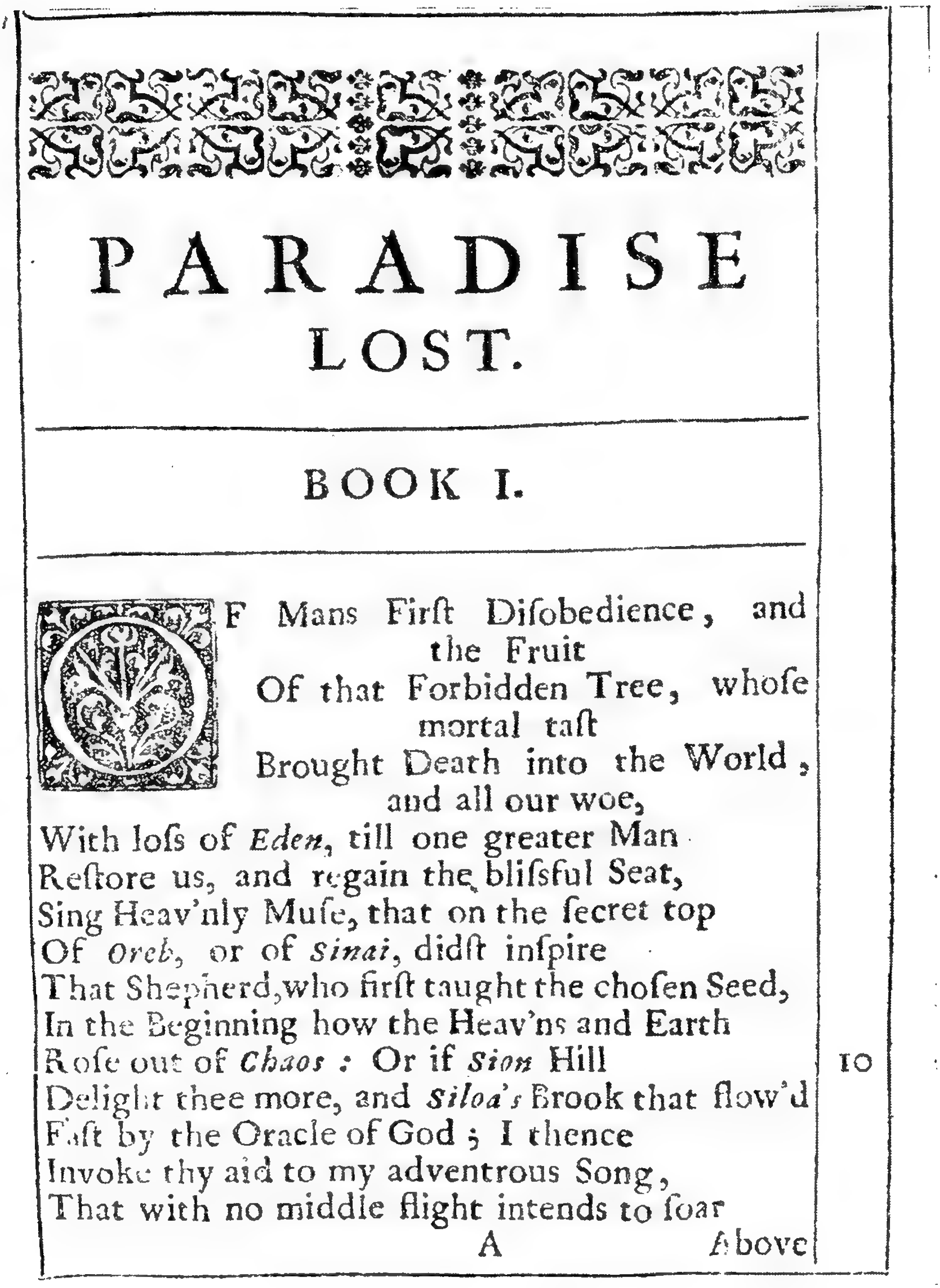
Otway, THOMAS (1652–85), turned to writing plays after failing as an actor. His best-known plays are *The Orphan* (1680) and *Venice Preserved* (1682). He died in extreme poverty at the age of 33.

Overbury, SIR THOMAS (1581–1613), was poisoned by the agents of the Countess of Essex, whose marriage he opposed. His *Characters* (1614) are portraits of types modelled on those of Theophrastus.

Owen, ROBERT (1771–1858), was a Socialist mill-owner who gave practical expression to his ideals by building a model factory and school at New Lanark in Scotland. *A New View of Society* (1813), *Revolution in Mind and Practice* (1849), and his *Autobiography* (1857–58) set forth the enlightened ideas which Owen had on education and social reform.

Oxford English Dictionary, a most comprehensive modern work, conceived in 1858 and completed 70 years later: 'the Dictionary contains a record of 414,825 words, whose history is illustrated by 1,827,306 quotations.'

Oxymoron, *see* page 274.



PARADISE LOST.

BOOK I.

OF Mans Firſt Diſobedience, and the Fruit
Of that Forbidden Tree, whoſe mortal taſt
Brought Death into the World, and all our woe,
With loſs of *Eden*, till one greater Man
Reſtore us, and regain the bliſsful Seat,
Sing Heav'nly Muſe, that on the ſecret top
Of *Oreb*, or of *Sinai*, didſt inſpire
That Shepherd, who firſt taught the choſen Seed,
In the Beginning how the Heav'ns and Earth
Roſe out of *Chaos*: Or if *Sion* Hill
Delight thee more, and *Siloa's* Brook that flow'd
Faſt by the Oracle of God; I thence
Invoke thy aid to my adventrous Song,
That with no middle flight intends to ſoar

A Above

THE OPENING LINES OF "PARADISE LOST"

The beginning of the first edition of the poem, published in 1667.

P

Paine, Thomas (1737–1809), while employed as an exciseman, worked for an increase in excisemen's wages and was dismissed from his job. This was the beginning of a stormy career devoted to the cause of the working classes. *The Rights of Man*, Paine's reply to Burke's *Reflections on the French Revolution*, was published in 1791 and 1792. A year later appeared his defence of Deism, *The Age of Reason.*

Pæan, a hymn of thanksgiving addressed to Apollo, now used to mean a song of triumph or praise.

Pæon, a metrical foot of four syllables, one long and three short.

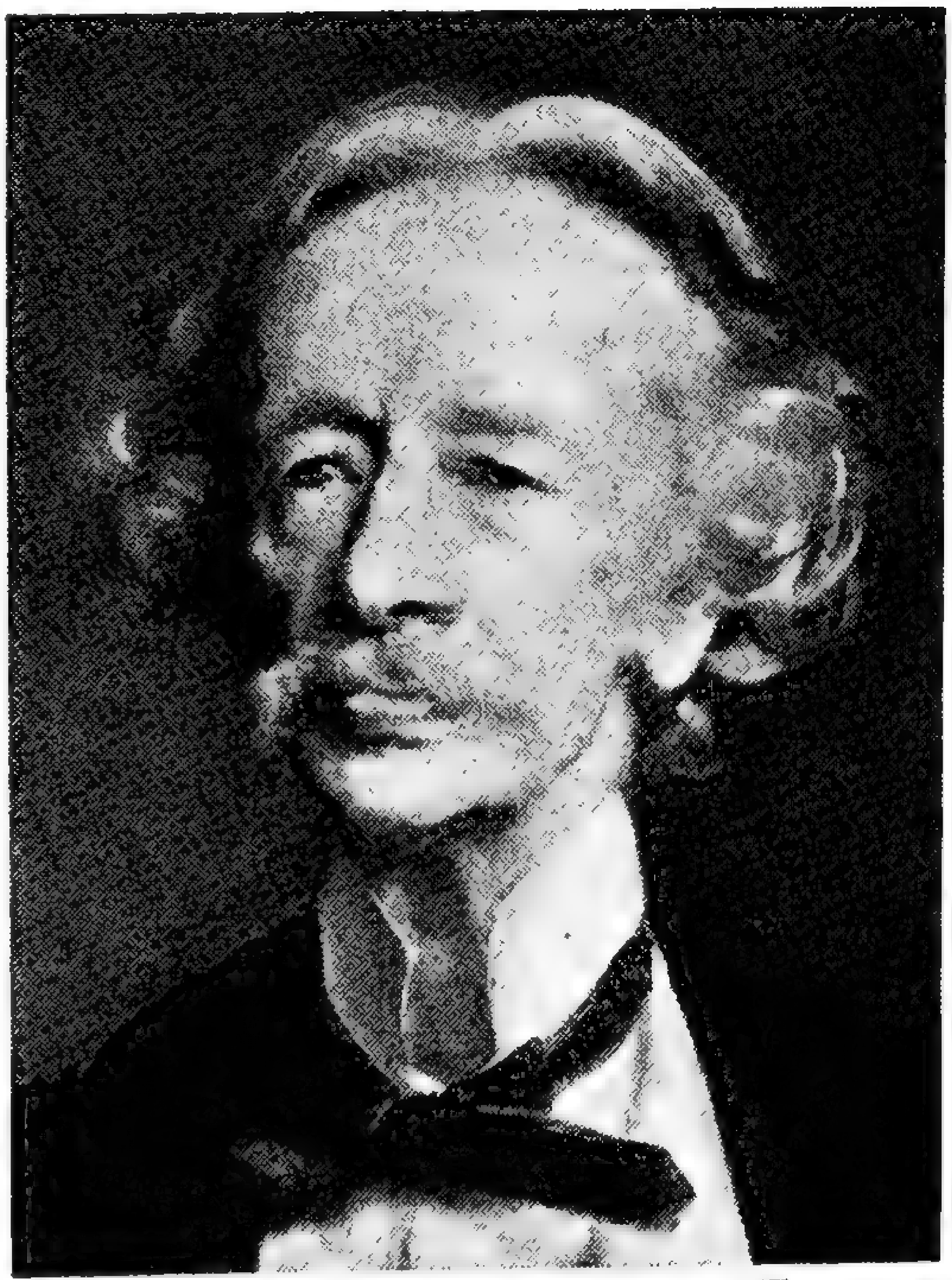
Palgrave, Francis Turner (1824–97), a friend of Tennyson, is now remembered for his well-chosen collection of English lyrics, *The Golden Treasury of Songs and Lyrics* (1861).

Palindrome, a word, verse or sentence that reads the same forwards or backwards, for example, "Able was I ere I saw Elba."

Pamphlet, a small treatise, unbound, on some subject of contemporary interest.

Panchatantra, a Sanscrit selection of fables from which many European versions have been drawn.

Paradise Lost, an epic poem in twelve books by John Milton, was published in 1667. It tells how Satan, angered by the punishment that followed his unsuccessful revolt against God, makes his way from the realms of Chaos to this earth in order to seduce Adam and Eve, the first man and woman, from their obedience to God. Hidden in a serpent's form he succeeds in persuading Eve to eat from the forbidden Tree of Knowledge. Whereupon Adam is driven by his love for Eve to eat the fruit, although he knows that their disobedience will destroy their happiness. The Son of God intercedes for them, but God nevertheless decrees that they shall be expelled from Paradise. The poem ends forlornly, with Adam and Eve "hand in hand, with wandering steps and slow" leaving the Garden of Eden.



COVENTRY PATMORE

Paronomasia, a play on words, pun.

Pastiche, a piece of literature derived from various authors or sources. *See* page 274.

Paston Letters, The, are the letters of a well-to-do middle-class family who lived in Norfolk in the fifteenth century. They provide valuable evidence for the growth of the language of London as the standard literary language in the fifteenth century.

Pater, Walter Horatio (1839–94), shows himself to be an eminent intuitive or "creative" critic in *Appreciations* (1889). This book contains his famous essay on *Style.*

Patmore, Coventry Kersey Dighton (1823–1896), worked as an assistant in the printed book department of the British Museum, and was a friend of Ruskin and Tennyson and the Pre-Raphaelites. Most of his poems—*The Angel in the House* (1854–62), *The Unknown Eros* (1887), etc.—are religious and meditative. He became a Roman Catholic in 1864.

Patterne, Sir Willoughby, hero of *The Egoist* by George Meredith.

Pattison, Mark (1813–84), scholar and Rector of Lincoln College, Oxford. He is considered to be the original of the scholar Casaubon in George Eliot's novel *Middlemarch*, who devotes all his powers of thought and feeling to a *magnum opus* of research which is still unfinished when he dies. Pattison wrote a life of *Isaac Casaubon* (1875) and died leaving a life of Scaliger, which was to be his great work, unfinished. His *Memoirs* (1885) are those of a disappointed man.

Peacock, Thomas Love (1785–1866), is a master of the art of ridicule—of making people and things look absurd by showing first their conventional, respectable side, and then reversing them so that their seamy side is revealed. He does this without being bitter or misanthropic. His wit depends on the juxtaposing of incongruous ideas. These generalisations are based on Peacock's novels: *Headlong Hall* (1816), *Melincourt* (1817), *Nightmare Abbey* (1818), *Crotchet Castle* (1831), and *Gryll Grange* (1860).

Pecock, Reginald (1395?–1460?), nearly suffered death at the stake for denying the infallibility of the Church. As it was, his books were burned and he was forced to make a public abjuration. His works, notably the *Repressor* and *The Book of Faith*, are good examples of fifteenth-century English.

Peele, George (1558?–97?), a predecessor of Shakespeare, who wrote a charming pastoral play, *The Arraignment of Paris* (1581) and a beautiful and amusing parody on romantic comedies, *The Old Wives' Tale* (1595). A play with a Biblical theme, *David and Bethsabe*, is also by him.

Pelham, or The Adventures of a Gentleman, a novel of social and political life by Bulwer Lytton, published in 1828.

Pendennis, The History of, a novel by Thackeray published in 1850, containing the characters of Captain Shandon, Blanche Amory, and Lady Clavering.

Penseroso, Il (the thoughtful man), poem by Milton, written as companion to *L'Allegro.*

Pentameter, a line of verse of five feet, most usually found as iambic pentameters, where each foot is of two syllables with the accent on the last, e.g. "Oh Hesperus thou bringest all good things."

Pepys, Samuel (1633–1703), was Secretary to the Admiralty until the Revolution, when he was deprived of his post. His famous *Diary*, written

SAMUEL PEPYS

in shorthand, was not deciphered until 1825. It begins on January 1st, 1660, and is an absolutely candid self-analysis and confession, as well as a vivid eye-witness account of many aspects of Restoration life.

Percy, Thomas (1729–1811), is remembered for his collection of old English ballads, the *Reliques of Ancient English Poetry* (1765), which did much to create an interest among his contemporaries in the old folk-poetry of England.

Peregrine Pickle, The Adventures of, Picaresque novel by Smollett, published in 1751.

Periphrasis, a roundabout form of statement such as "seismic disturbance" instead of earthquake. *See* page 274.

Persuasion, Jane Austen's last work, published in 1818. The love story of its heroine, Anne Elliott, is supposed to be based on an incident in the author's own life.

Peter Pan, or The Boy Who Wouldn't Grow Up, a fantastic play by Sir James Barrie, produced in 1904. The name of the hero has now become a term of reproach to persons who persist in retaining childish characteristics.

Petruchio, hero of Shakespeare's *Taming of the Shrew*.

Phineas Finn, the hero of a set of four novels by Anthony Trollope: *Phineas Finn*, *Phineas Redux*, the *Prime Minister* and *The Duke's Children*.

Picaresque, a type of novel dealing with the adventures of rogues, e.g. *Peregrine Pickle*, by Smollett.

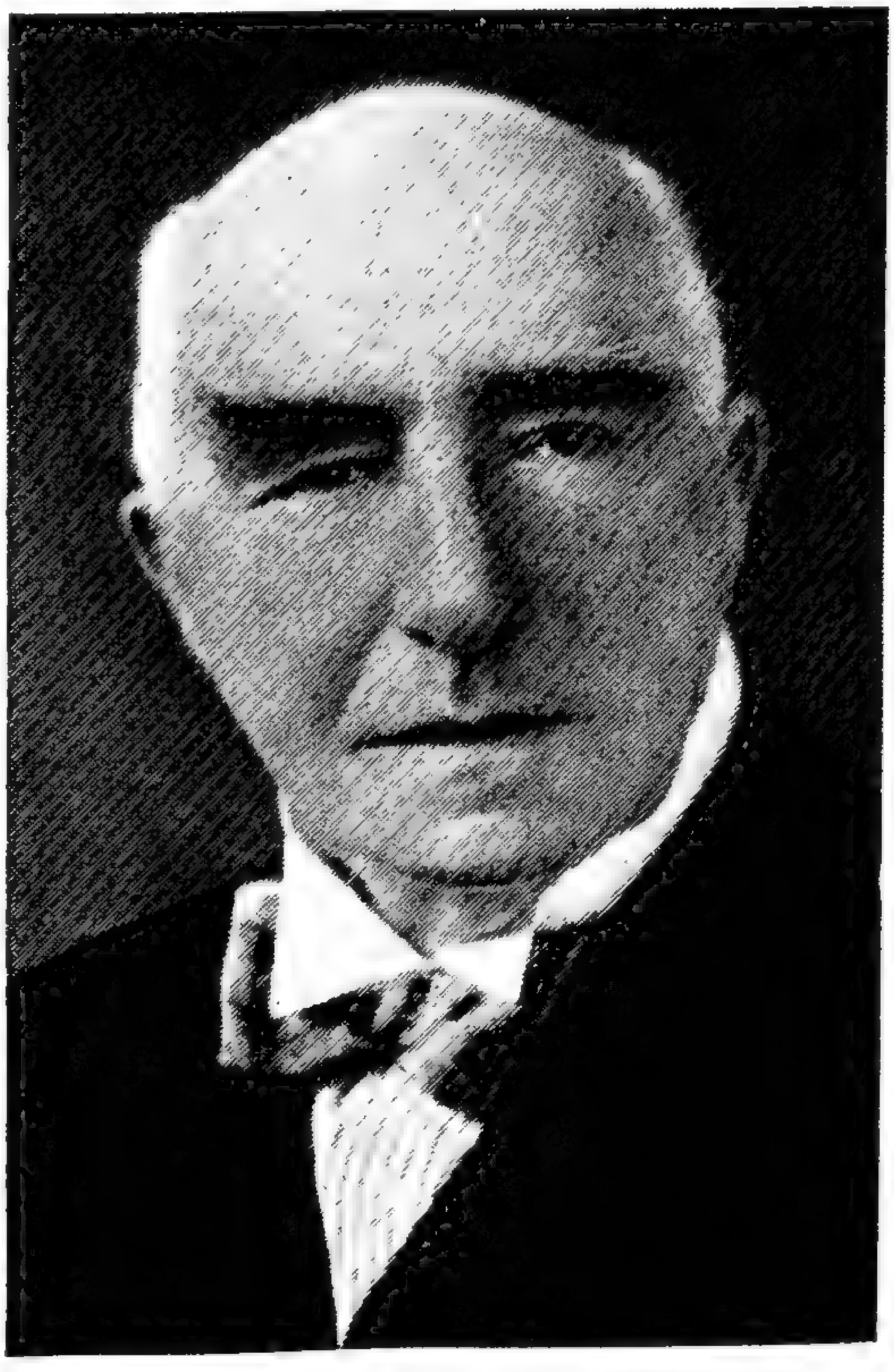
Pickwick Papers, The, comic novel by Charles Dickens, first published in monthly parts from April, 1836, to November, 1837. Perhaps the most popular of Dickens' novels, the work contains such well-known characters as Mr. Pickwick, Alfred Jingle, Esq., Sam Weller, Sergeant Buzfuz and Mrs. Leo Hunter.

Pied Piper of Hamelin, The, poem by Robert Browning, first published in 1845 and based on an old German legend of a plague of rats.

Piers Plowman, a long Middle English allegory in alliterative verse, is probably the work of William Langland (q.v.). It contains eleven visions, the first and best-known of which is that describing the "Field full of Folk" (i.e. the world).

Pilgrim's Progress, The, from this World to that which is to come (1678), a religious allegory by John Bunyan, the Nonconformist tinker and preacher, in which Bunyan dreams that he sees Christian fleeing from the City of Destruction and arriving, after meeting with many perils, at the Celestial City.

Pinero, Sir Arthur Wing (1855–1934), wrote plays which mark the



SIR ARTHUR W. PINERO

beginning of a new and more vital period in English drama, although they are more remarkable for their technique than for their intellectual content. His best remembered works include the *Second Mrs. Tanqueray*, *Trelawney of the Wells*, *The Magistrate*, and *The Gay Lord Quex*.

Plain Dealer, The, Wycherley's finest comedy, produced in 1677 and derived from Molière's *Le Misanthrope*.

Plomer, William Charles Franklyn (1903–), was born at Pietersburg in the Transvaal, and has since lived in various parts of the world, including Japan, Greece, and Siberia. He has written novels, *Sado* (1931), *The Case is Altered* (1932), *The Invaders* (1934); short stories, *I Speak of Africa* (1927), *The Child of Queen Victoria* (1933); poetry, *The Fivefold Screen* (1932); and a biography of Cecil Rhodes (1933).

Poe, Edgar Allan (1809–49), an American writer whose tales of mystery and imagination—*The House of Usher*, *A Descent into the Maelstrom*, *The Pit and the Pendulum*, etc.—are unsurpassed. His poetry is no less remarkable than his prose.

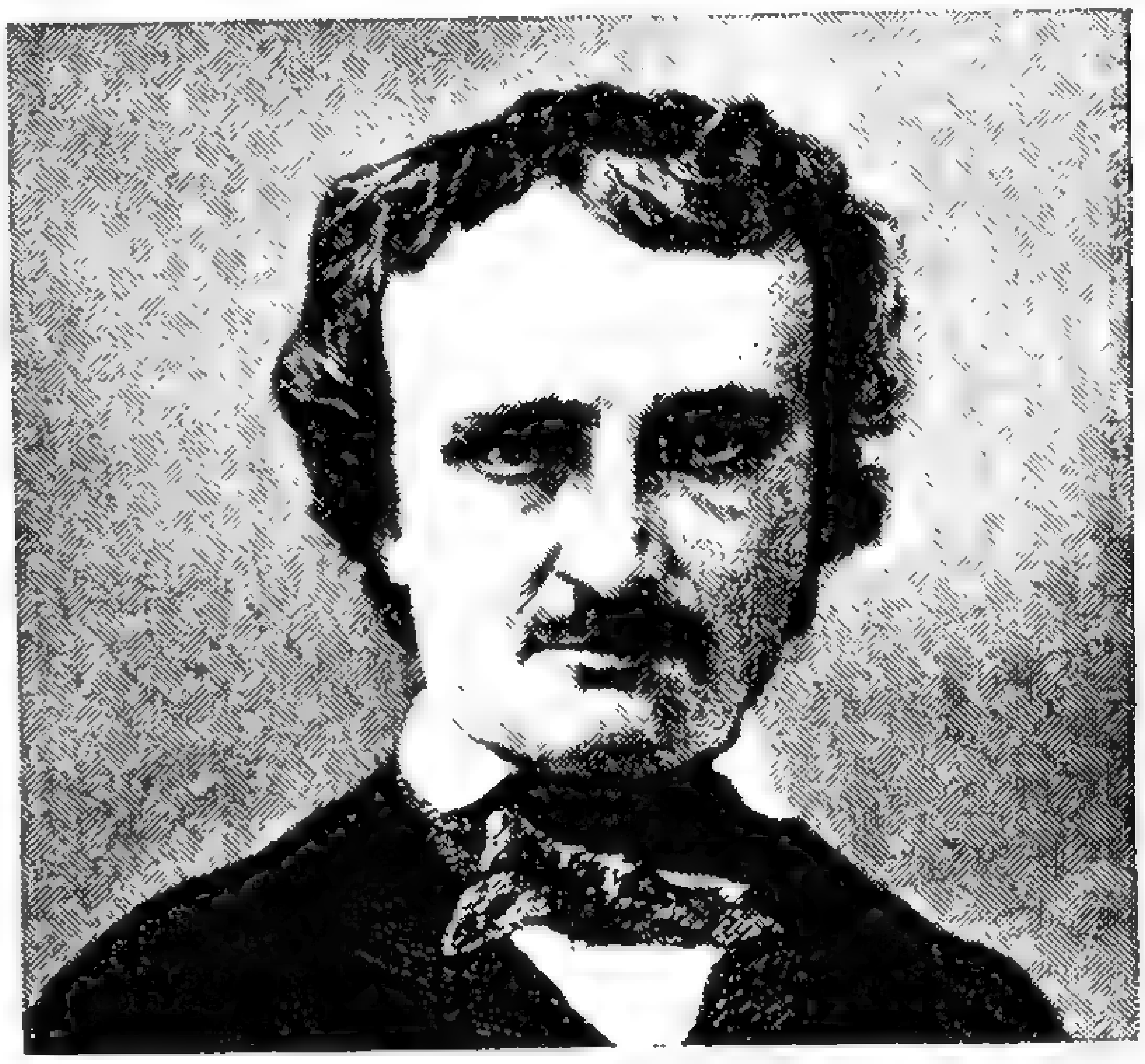
Poetry and Prose, the difference between. According to S. T. Coleridge, prose consists of proper words in their proper places, poetry of the most proper words in their proper places. That is, the emphasis in poetry is on the words and their beauty, in prose on the ideas for which words are merely a vehicle.

Polonius, father of Ophelia, a character from Shakespeare's *Hamlet*.

Pope, Alexander (1688–1744), is the major poet of an age in which wit, good sense, nature, and the classics were practically identical. His verse represents the highest achievement of wit and good sense in poetic invention and technique. In his finest verse—the *Rape of the Lock*, the *Dunciad*, the *Epistle to Dr. Arbuthnot*—he achieves a perfect balance of sound and sense and makes every word tell.

The best appreciation of Pope's poetry is that of Geoffrey Tillotson (*On the Poetry of Pope*, 1938).

Pound, Ezra (1885–), a distinguished American poet. The best short account of his poetry is that of T. S. Eliot in his Introduction to the *Selected Poems* of Ezra Pound (1928), which include *Ripostes*, *Lustra*, *Cathay*, *H. S. Mauberley*, etc. *Cantos XLII–LI* of "a poem of some length" were published by Faber and Faber in 1937.



EDGAR ALLAN POE

Powys, John Cooper (1872–), the brother of T. F. Powys, is the author of *The Meaning of Culture* (1929) and of a remarkable autobiography (published in 1934).

Powys, Theodore Francis (1875–), an outstanding novelist and short-story writer. His best novels are generally reckoned to be *Mark Only* (1924) and *Mr. Weston's Good Wine* (1927) (published as a Penguin Book at sixpence). His characters are simplified and distorted like caricatures. *See* William Hunter, *The Novels and Stories of T. F. Powys* (a Minority Pamphlet).

Pre-Raphaelite Brotherhood, The, a literary and æsthetic group which

DIANA WYNYARD AS ELIZA DOLITTLE IN "PYGMALION"

included W. Holman Hunt, Millais, D. G. and W. N. Rossetti, and Frederick George Stevens, who attempted to return to conditions of art and literature as they supposed them to exist before the time of Raphael.

Pride and Prejudice, Jane Austen's most popular novel, published in 1813 and containing the two famous comic characters of William Collins and Lady Catherine De Bourgh.

Priestley, JOHN BOYTON (1894–), better known as J. B. Priestley, the author of *The Good Companions* (1929) and *Angel Pavement* (1930). Since the publication of these two novels, he has achieved considerable success as a playwright with *Dangerous Corner* (1932), *Laburnum Grove* (1934), *Time and the Conways* (1937).

Prose, *see* POETRY.

Pygmalion, a comedy by George Bernard Shaw, produced in 1912. The heroine is a coster girl, Eliza Dolittle.

Q

Quiller-Couch, SIR ARTHUR THOMAS (1863–), has been King Edward VII Professor of English Literature at Cambridge since 1912. He was born in Cornwall, and many of his novels and short stories have a Cornish setting. He began writing novels in 1887 (with *Dead Man's Rock*) under the pseudonym of Q His last novel was written in 1918 (*Foe-Farrell*), but he has continued writing short stories, his latest volume being *The Keys of Mortallone* (1932). His scholarly works include: *On the Art of Writing* (1916), *Shakespeare's Workmanship* (1918), and *Studies in Literature* (1918). He has also edited the *Oxford Book of English Verse*, the *Oxford Book of English Ballads*, and together with Sir J. Dover Wilson, the *New Cambridge Shakespeare.* He was knighted in 1910.

R

Radcliffe, Mrs. Ann (1764–1823), wrote *The Mysteries of Udolpho* (1794), a remarkable story in which young maidens wander recklessly along dark secret passages with only the feeble light of a candle to guide them. No detail is missing in its supernatural machinery, although there is a rational explanation of every phenomenon. Compare *The Castle of Otranto* by Horace Walpole, Lewis's *The Monk*, and Maturin's *Melmoth the Wanderer.*

Radhakrishnan, Sir Sarvepalli, was appointed Spalding Professor of Eastern Religions and Ethics at Oxford University in 1936, after a distinguished career in many Indian and English universities. His publications include *The Religion We Need* (1928), *An Idealist View of Life* (1932), *East and West in Religion* (1933), etc. The concluding lecture in *An Idealist View of Life* gives "a view of ultimate reality, which, I believe, will safeguard to some extent the great spiritual interests of mankind."

Rāmāyana, the great Hindu epic dealing with the war waged by Rama against Ravan. The poem dates probably from about 300 B.C.

Read, Herbert (1893–), was Professor of Fine Art at Edinburgh University from 1931–33. He has written poetry and several noteworthy critical studies, including *Reason and Romanticism* (1926) and *The Sense of Glory* (1929). His autobiography, *The Innocent Eye*, appeared in 1933.

Reade, Charles (1814–84), author of the well-known historical novel *The Cloister and the Hearth* (1861) and of a good propagandist novel, *Hard Cash* (1863), directed against the horrors he found prevalent in the private lunatic asylums of his time.

Renaissance, The, is the name given to the revival of art and literature in Europe in the fifteenth and sixteenth centuries. The "Flowering of the Renaissance" (to use Legouis' phrase) took place in England at the end of the sixteenth, and beginning of the seventeenth, century.

Restoration Period, The, is the name given to the forty years between the restoration of Charles II and the beginning of the eighteenth century. The unmorality and rationalism of this period are reflected in its literature. The drama written during these years is characterised by its wit and by the honesty and accuracy of its observation of men and manners (e.g. Congreve). The verse is characterised by its satirical wit (e.g. Dryden, Butler).

SIR ARTHUR QUILLER-COUCH

Rhetorical Question. *See* page 275.

Reynolds, Sir Joshua (1723–92), a famous English painter and one of the founders of the "Literary Club," of which Johnson and Goldsmith were also members. He wrote on the principles of his art in a series of *Discourses* delivered by him to students of the Royal Academy.

Rice, Elmer, American dramatist whose *Adding Machine* (1923) was one of the earliest successful examples of "Expressionistic" drama.

EMLYN WILLIAMS
as King Richard III.

Richard III, historical tragedy by Shakespeare, printed in 1597. Important for the interesting psychology of its hero.

Richardson, Dorothy M., is noteworthy as an innovator in the technique of the novel. She was the first writer to subordinate plot and consistent characterisation to the stream of consciousness, the ever-changing life of thoughts, feelings, and impressions of her heroine. Her long series of novels, *Pilgrimage*, includes *Pointed Roofs* (1915), *Backwater* (1916), *Honeycomb* (1917), *The Tunnel* (1919), *Interim* (1919), *Deadlock* (1921), *Revolving Lights* (1923), *The Trap* (1925), *Oberland* (1927), and *Dawn's Left Hand* (1931). Although these novels have not achieved a wide popularity, they have had considerable influence on the work of novelists like Virginia Woolf and James Joyce.

Richardson, Samuel (1689–1761), is generally described as a novelist of sensibility, but could equally well be described as a novelist of manners—the manners of the upper middle class of his day. *Pamela, or Virtue Rewarded* (1740–41), written in epistolary fashion, grew out of a project to provide "country readers who are unable to indite for themselves" with a manual of letter-writing. Encouraged by the immense success of *Pamela*, Richardson published *Clarissa Harlowe* in 1747–48 and *Sir Charles Grandison* in 1753–54.

Rig-veda, *see* Veda.

Road to Ruin, The, *see* Holcroft.

Roberts, Sir Charles George Douglas (1860–), a Canadian author who was Professor of English Literature and Economics at King's College, Nova Scotia, from 1888–95. He came to live in England before the War, in which he enlisted as a private. He has written poetry and novels, but his best works are his animal stories, *The Kindred of the Wild* (1902), *The Haunters of the Silences* (1907), *The Secret Trails* (1916), *Eyes of the Wilderness* (1933), etc.

Roberts, Morley (1857–), born in London and educated at Owen's College, Manchester, has worked at all kinds of jobs in all parts of the world. He has worked in the Australian bush and in American sawmills, and travelled in Central America, South Africa, and the South Seas. This varied experience

A SCENE FROM "RICHARD III"

The Duke of Gloucester, afterwards Richard III, attempts to make love to the Lady Anne, widow of Edward Prince of Wales. He protests that he murdered her husband for love of her:

"Nay, now dispatch; 'twas I that stabbed young Edward,
But 'twas thy heavenly face that set me on."

provides the basis of his best novels and short stories, among which are *Taken by Assault* (1901), *Immortal Youth* (1902), *Tales of Changing Seas* (1927), and *The Scent of Death* (1931). His numerous writings include several books of travel (e.g. *The Western Avernus*, 1887) and a biography of W. H. Hudson. Mention must also be made of his lifelong studies in the biological sciences which are the basis of his latest book, *Bio-Politics* (1938).

JOHN RUSKIN

Rococo, from Rocaille (ornamental pebble work), term applied to architecture of Louis XIV or XV, distinguished by its florid, shell and scroll work. Now loosely applied to painting and literature with a similarly florid style.

Rogers, Samuel (1763–1855), the son of a banker, refused the poet laureateship. He was a magnificent patron of the arts as well as being a writer himself of polished and elegant verse. His best-known poems are *The Pleasures of Memory* (1792) and *Human Life* (1819). In the introductory lines to *The Pleasures of Memory* he tells us that he will consider his verses worth while if they "Revive but once a generous wish suppress."

Roman Type, the usual form of lettering now used in printing, derived from Roman inscriptions and used to distinguish them from italic or Gothic type.

Romance Languages, collective name for French, Italian, Spanish and Provençal.

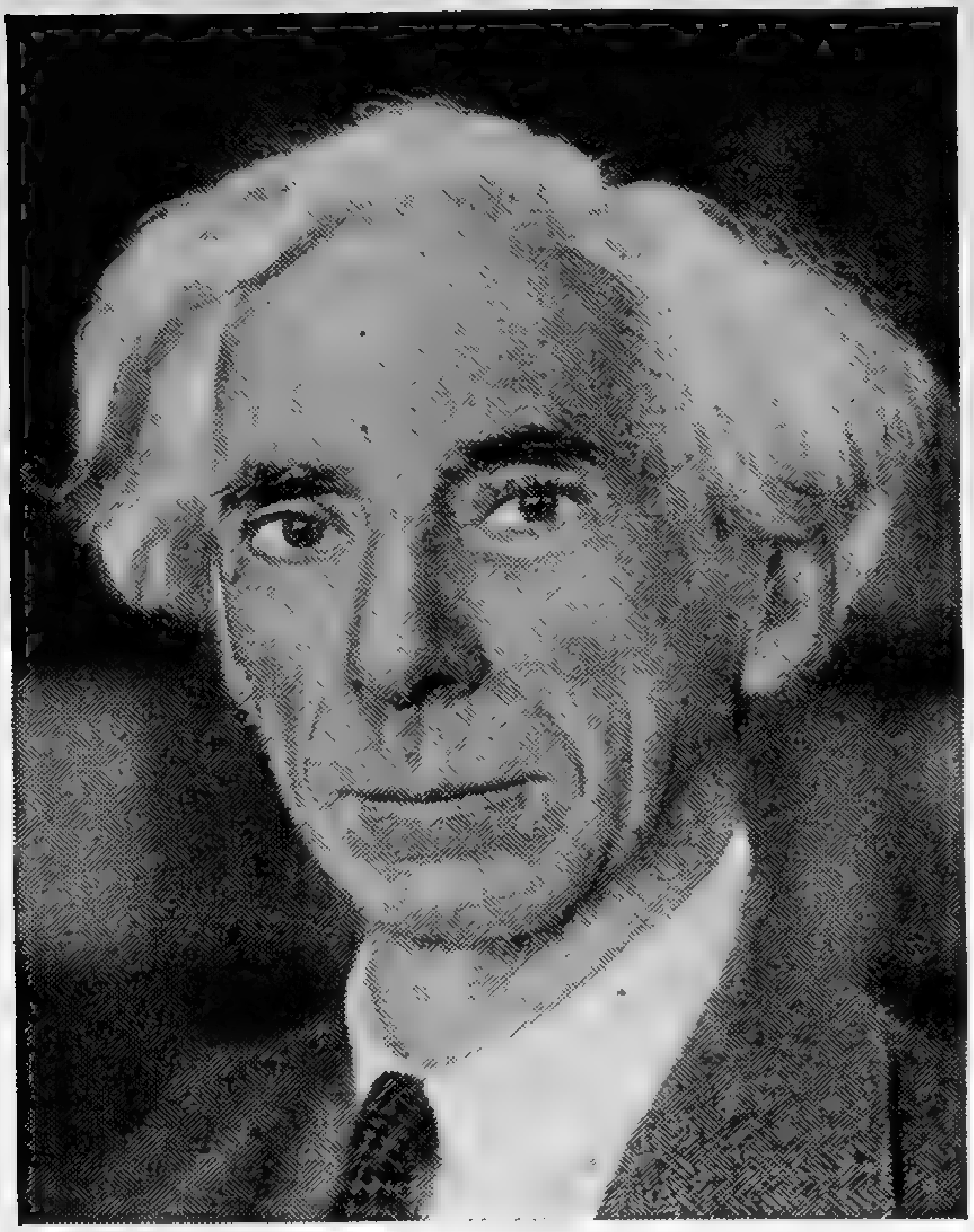
Romantic Revival, The, is the name given to the period in literary history following, and reacting against the period dominated by the intellect. The dominance of wit (as in Pope's verse) gives way to mystical love of Nature in Wordsworth, to worship of beauty in Keats, and to impassioned rhetoric in Byron.

Romeo and Juliet, Shakespeare's most famous love story, first printed in 1597, and based on a tragedy by Bandello.

Rondeau, poem of ten or thirteen lines with two rhymes used throughout, and the opening words used twice as a refrain.

Rossetti, Dante Gabriel (1828–82), one of the "pre-Raphaelite Brotherhood," who rebelled against the academic standards in art of their day and aimed at returning to the simpler art forms that existed before Raphael. His poetry is as well known as his painting and is inspired by the same ideals. *Ballads and Sonnets* (1881) contain many of his best poems.

Rowe, Nicholas (1674–1718), the first editor of Shakespeare, was also a dramatist and poet. His plays include *The Fair Penitent* and *Jane Shore* which, though moral and tearful, contain some genuinely pathetic scenes. His best-known poetical work is a translation of



BERTRAND RUSSELL

Lucan (1718). He was appointed poet laureate in 1715.

Ruskin, John (1819–1900), was made famous as a critic of painting and architecture by *Modern Painters* (1843–60), *The Seven Lamps of Architecture* (1849), and *Stones of Venice* (1851–53). Modern critics, however, agree that his glorification of Gothic had a bad influence on Victorian architecture.

Ruskin was also an active social reformer: in *Unto this Last* (1862) he discusses the aims of a real science of political economy, and advocates the fixing of just wages by legislation.

Ruskin College, the working men's college at Oxford, is named after him.

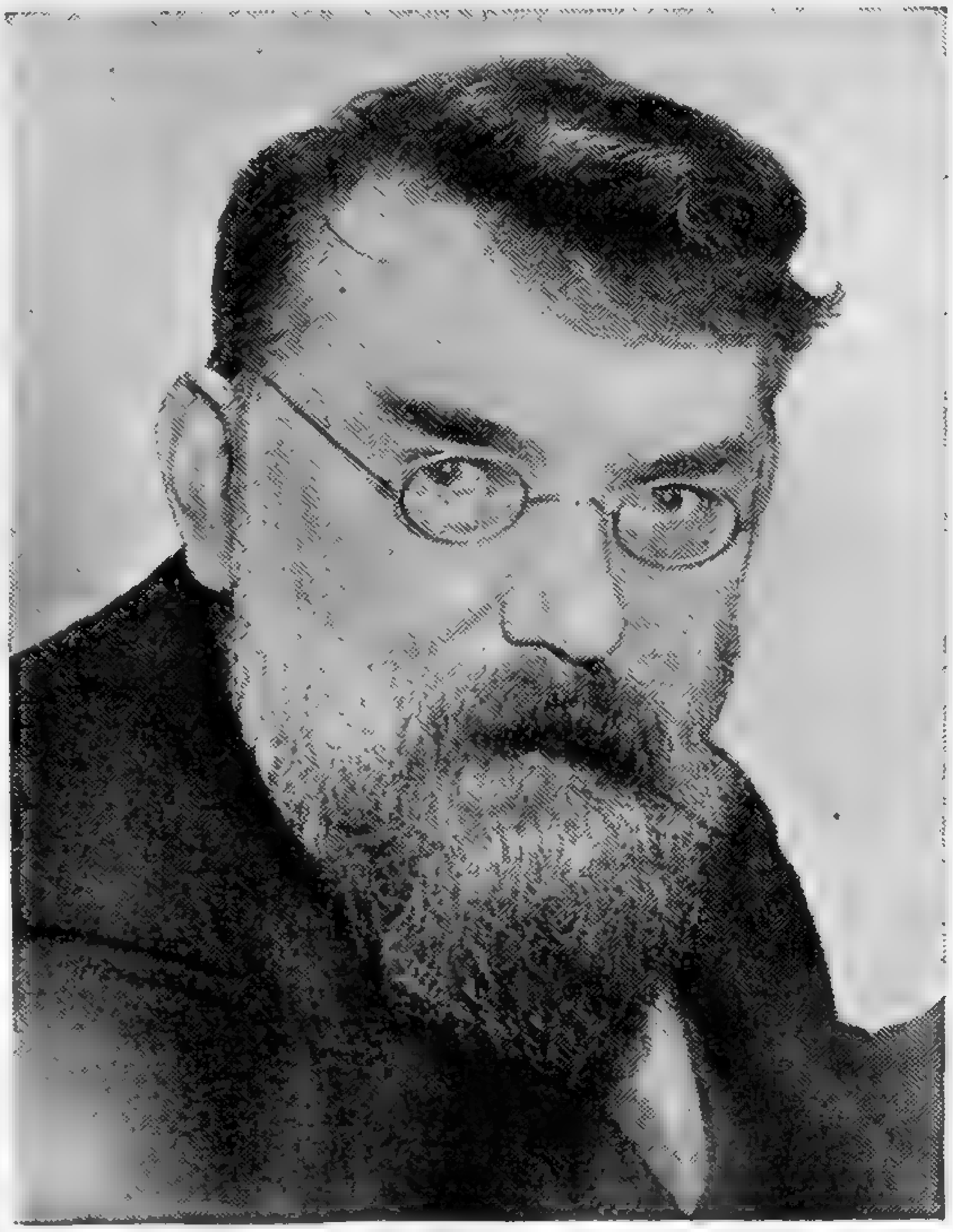
Russell, Bertrand Arthur William, third Earl Russell (1872–), is the grandson of Lord John Russell. In 1916 he lost his lectureship at Trinity College, Cambridge, as a result of his active support of pacifism. Imprisoned in 1918 for an article attacking the American army, he wrote his famous *Introduction to Mathematical Philosophy* (1919). His other well-known works on Philosophy are *Principia Mathematica* (1910–13), *The Analysis of Matter* (1927), and *An Outline of Philosophy* (1927). Noteworthy among his social, political, religious, and educational writings are *The Practice and Theory of Bolshevism* (1920), *The Prospects of Industrial Civilisation* (1923), *On Education* (1926), *Why I Am Not a Christian* (1927), *Marriage and Morals* (1929), *The Conquest of Happiness* (1930), *Education and the Social Order* (1932), *In Praise of Idleness* (1935).

Russell, George. *See* A. E.

S

Sackville, Thomas (1536–1608), and Thomas Norton (1532–84) are the authors of *Gorboduc*, a tragedy modelled on Seneca, and the first blank-verse tragedy in English.

Sackville-West, Victoria Mary



GEORGE RUSSELL

(1892–   ), has several good novels to her credit, including *The Edwardians* (1930) and *All Passion Spent* (1931). Her poem *The Land* (1926) won the Hawthornden Prize.

Sadi, Persian poet, whose best known works are the *Gulistan*, or Rose Garden, and the *Bustan*, or Tree Garden. His real name was Muslihu-'d-Din. He is said to have lived about 1200.

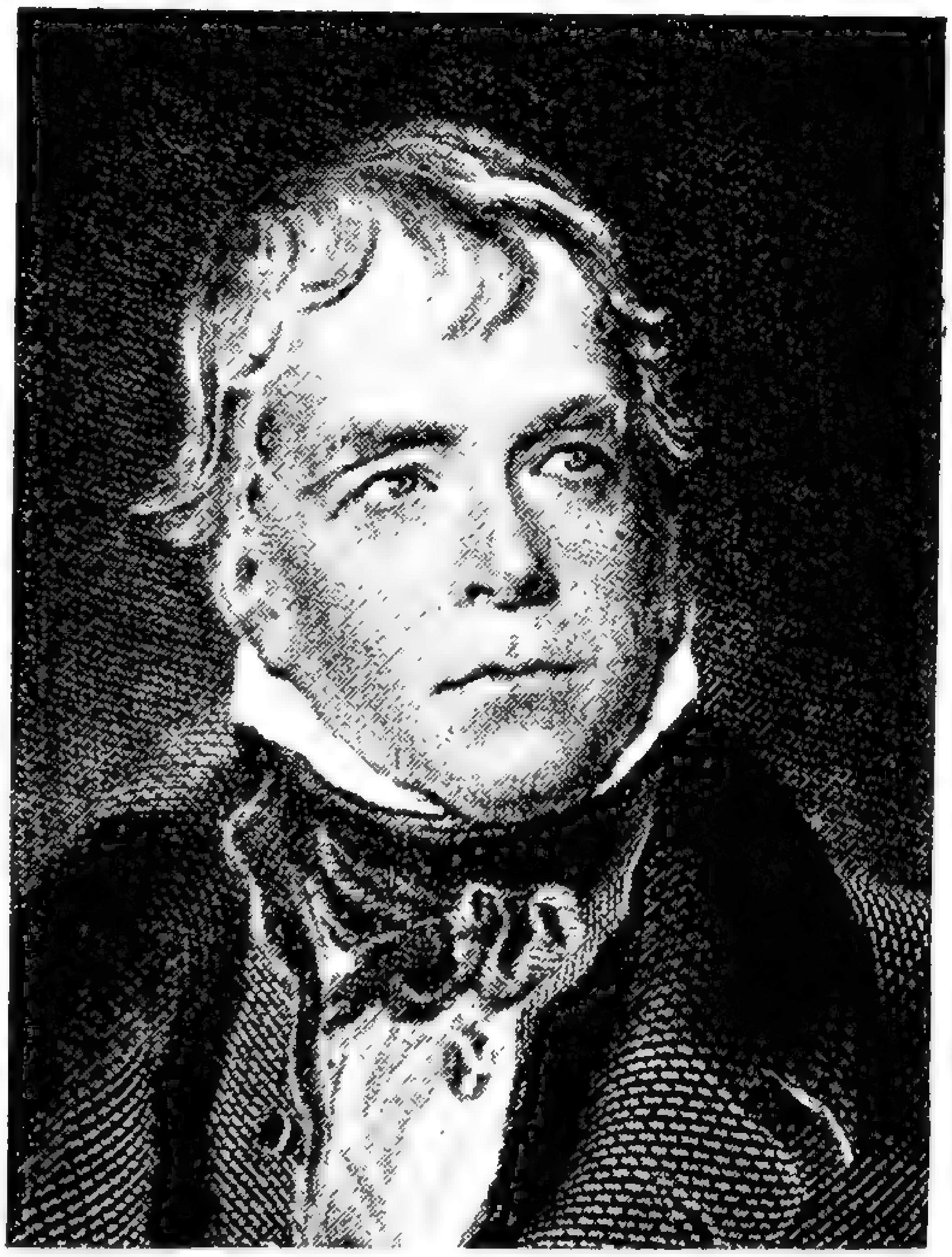
Sakuntala, a famous drama by the Sanscrit author Kalidasa. A translation is in existence by Sir W. Jones.

Sanscrit, the oldest known member of the Indo-European family of languages. Most Hindu literature is composed in it.

Sassoon, SIEGFRIED (1886–   ), conveys with terrible vividness in his *War Poems* (1919) the horror and sense of waste which dominated the reactions of all sensitive men to the War. Sassoon is also a distinguished writer of prose: his *Memoirs of a Fox-Hunting Man* (1928) won both the Hawthornden Prize and James Tait Black Prize.

Satire, a piece of literature in prose or verse ridiculing a vice, a folly or a prevailing fashion.

SIEGFRIED SASSOON

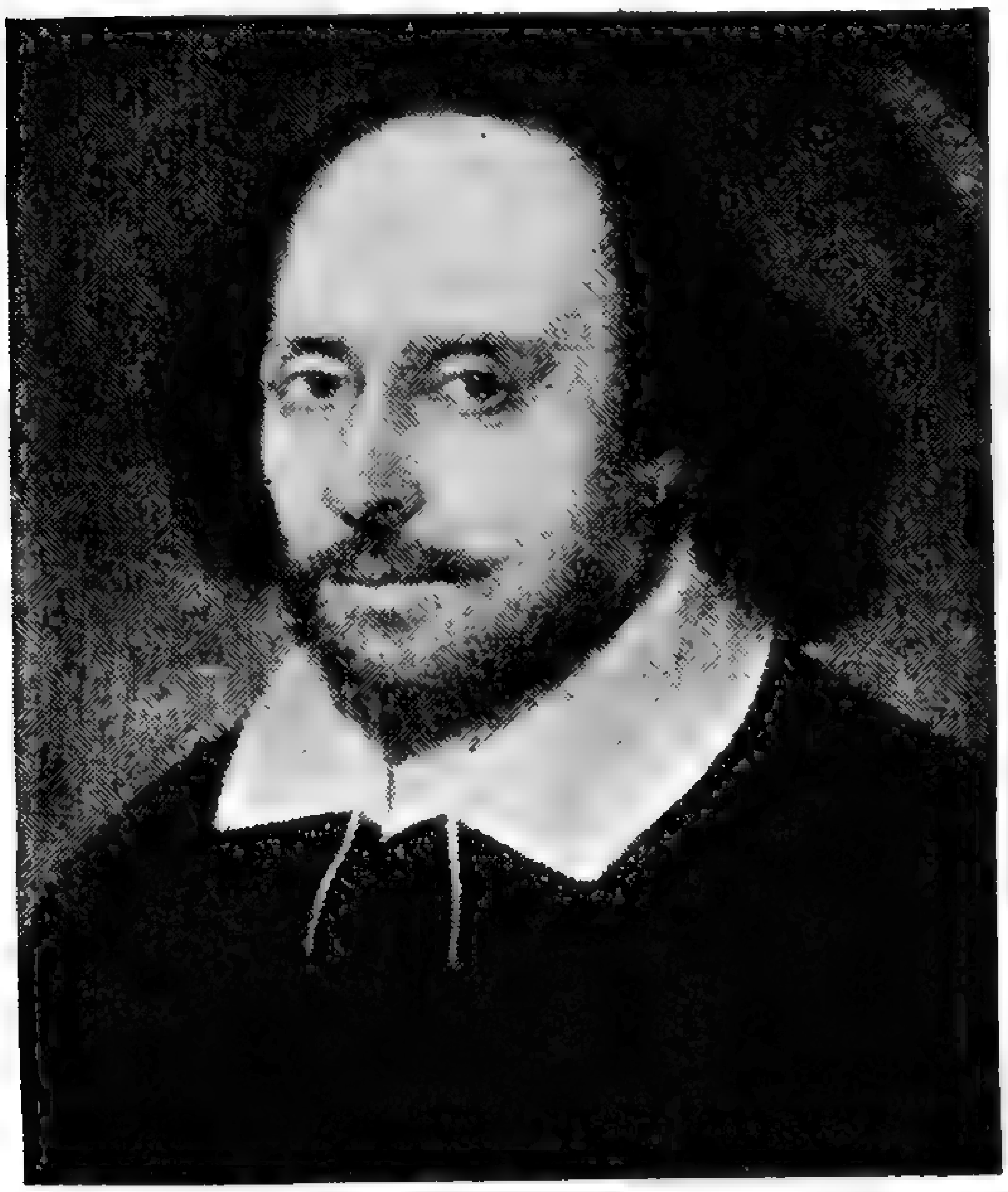


SIR WALTER SCOTT

Savage, RICHARD (*d.* 1743), a picturesque rascal who claimed to be of aristocratic parentage. (But investigation has shown that he was probably of humble birth.) During the course of his adventurous life he was nearly hanged for killing a man and was nearly appointed poet laureate. (His poem *The Wanderer* has some poetical merit.) He finally died in great poverty. A life of Savage was written by Dr. Johnson, who struck up a friendship with him during his early years in London.

Sayers, DOROTHY LEIGH (Mrs. FLEMING (1893–   ), has the reputation of being one of the very few writers of detective fiction whose work can be described as literature. Her well-known novels include *The Unpleasantness at the Bellona Club* (1928), *Have His Carcase* (1932), *Murder Must Advertise* (1933), and *Gaudy Night* (1935).

Scenario, an outline plot of a play or film.



WILLIAM SHAKESPEARE
from a painting that may be by his contemporary, Richard Burbage.

School for Scandal, Sheridan's greatest comedy, produced in 1777 and still popular, contains the famous characters Sir Peter and Lady Teazle, the Surface Brothers, and Lady Sneerwell.

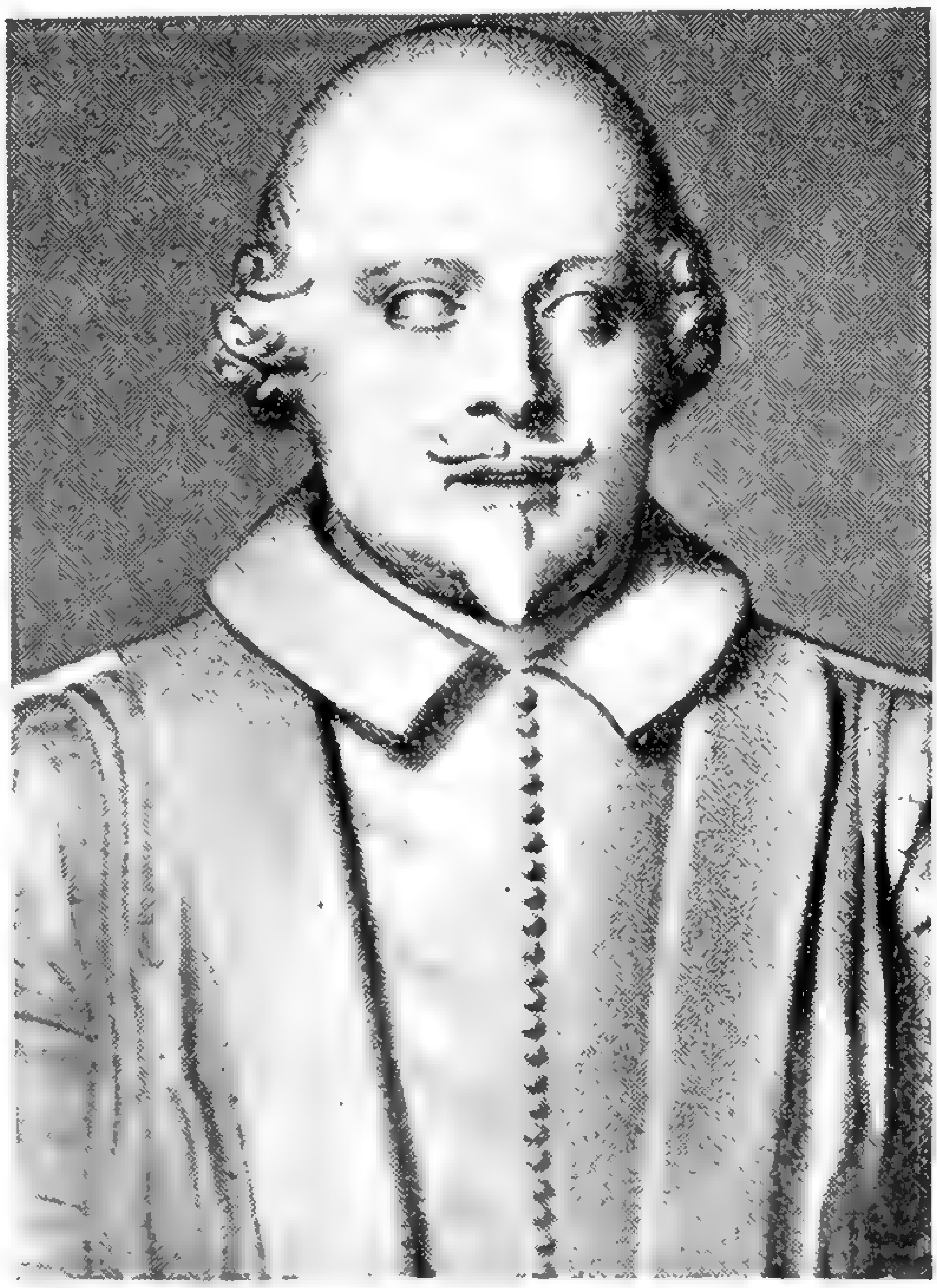
Scott, Sir Walter (1771–1832), became interested at an early age in the legends of the Border country. His narrative poems on romantically coloured Scottish themes were published in quick succession: *The Lay of the Last Minstrel* (1805), *Marmion* (1808), *The Lady of the Lake* (1810), etc. When public favour began to shift to Byron's narrative verse, Scott took to writing novels, anonymously at first. The best of them are *The Antiquary* (1816), *Old Mortality* (1816), *The Heart of Midlothian* (1818), and *Redgauntlet* (1824).

Scott spent the last years of his life heroically working to pay off a debt of £130,000, incurred as a result of the failure of a bookselling business in which he was a partner.

Shadwell, Thomas (1642?–92), became poet laureate when Dryden lost the laureateship at the Revolution. His plays are comedies of humour modelled on those of his master, Ben Jonson. *Epsom Wells* (1673), *The Squire of Alsatia* (1688), and *Bury Fair* (1689) are vivid pictures of the life (especially the low life) of Shadwell's time. Shadwell quarrelled with Dryden, who gave him an unenviable immortality in his satirical poems *MacFlecknoe* (1682) and *Absalom and Achitophel.*

Shahnameh, Persian hero-epic by Firdusi.

Shakespeare, William (1564–1616), born at Stratford-on-Avon, was the son of a well-to-do tradesman and citizen. In 1582 he married Anne Hathaway, and in 1585 left Stratford for London, where he became an actor in the Lord Chamberlain's company of players. He probably began his career as a dramatist by writing the historical play *Henry VI* (*c.* 1591). The sonnets, comedies, his-

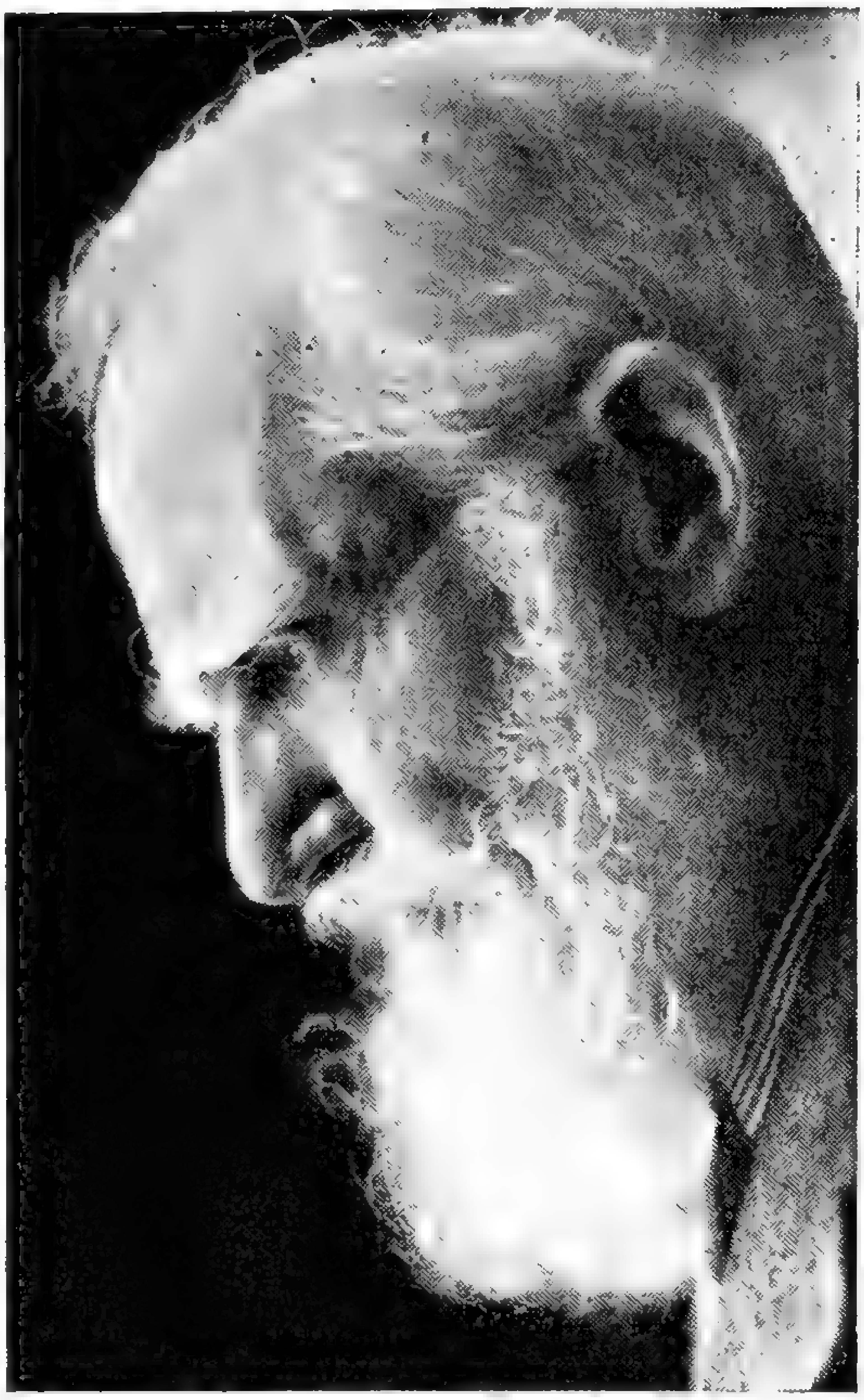


WILLIAM SHAKESPEARE
A Portrait Bust.

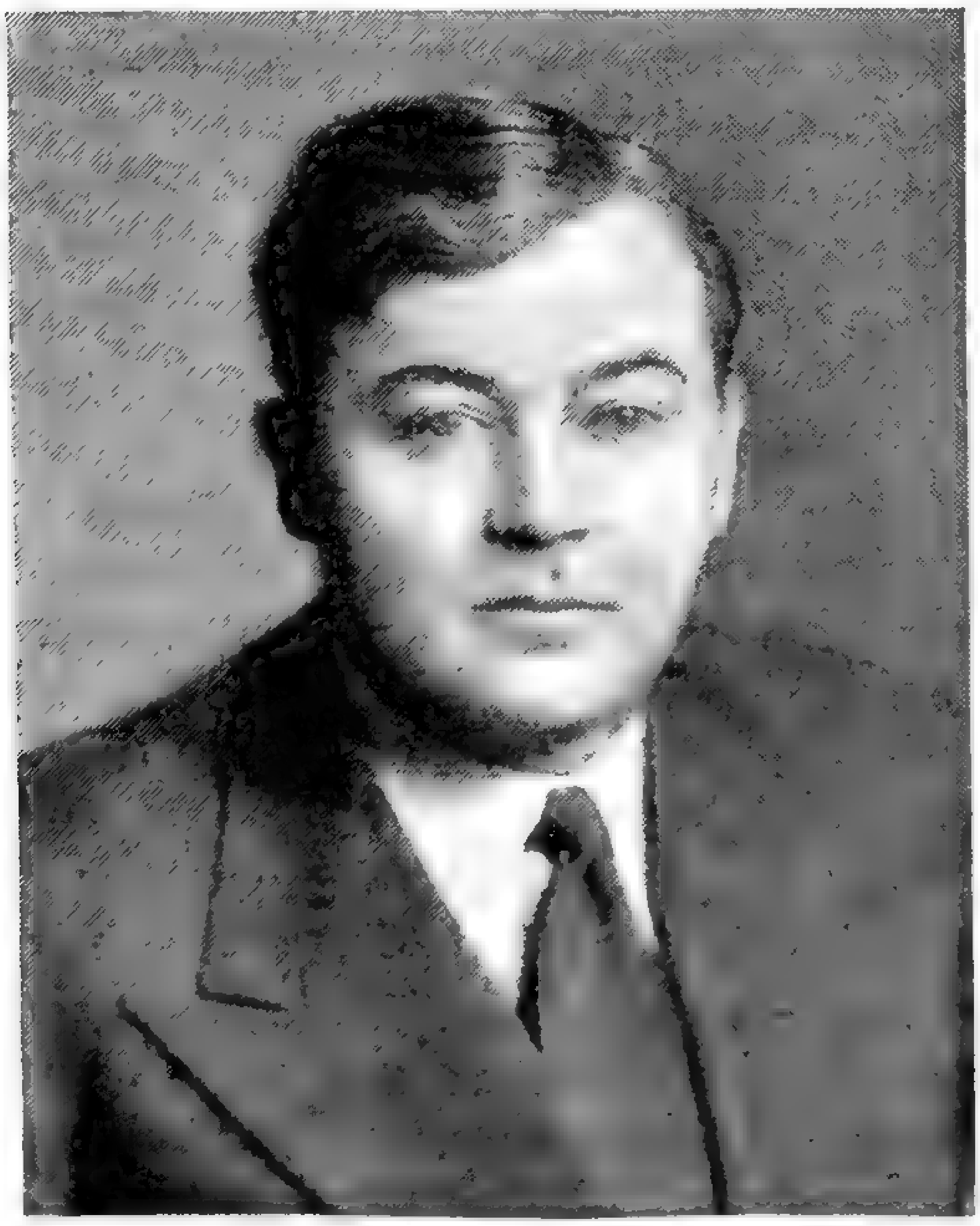
Sybil Thorndike as "Saint Joan" in Shaw's play of that name.

tory plays, and lastly two of the tragedies (*Julius Cæsar* and *Hamlet*) were written during the next ten years. These were followed by the 'problem' plays (*Troilus and Cressida*, *All's Well that Ends Well*, *Measure for Measure*) and the great tragedies (*Othello*, *Lear*, *Macbeth*, *Antony and Cleopatra*). *Cymbeline*, *The Winter's Tale* and *The Tempest* (*c.* 1611) are among the last plays that Shakespeare wrote. An important discovery of recent years is a passage added to a play by Anthony Munday (*The Booke of Sir Thomas Moore*) in Shakespeare's own handwriting.

See the valuable British Museum Guide to the Tercentenary of the First Folio Shakespeare (1923), price one shilling, and E. K. Chambers' *William Shakespeare* (1930). Among other valuable books on Shakespeare may be mentioned W. W. Lawrence's *Shakespeare's Problem Comedies* (1931), G. Wilson Knight's *The Wheel of Fire* (1930), T. S. Eliot's *Elizabethan Essays*, and Sir Arthur Quiller-Couch's *Shakespeare's Workmanship*. The latest edition of Shakespeare is *The New Shakespeare* series of plays edited by Sir. A. Q. Couch and Sir J. D. Wilson.



G. BERNARD SHAW



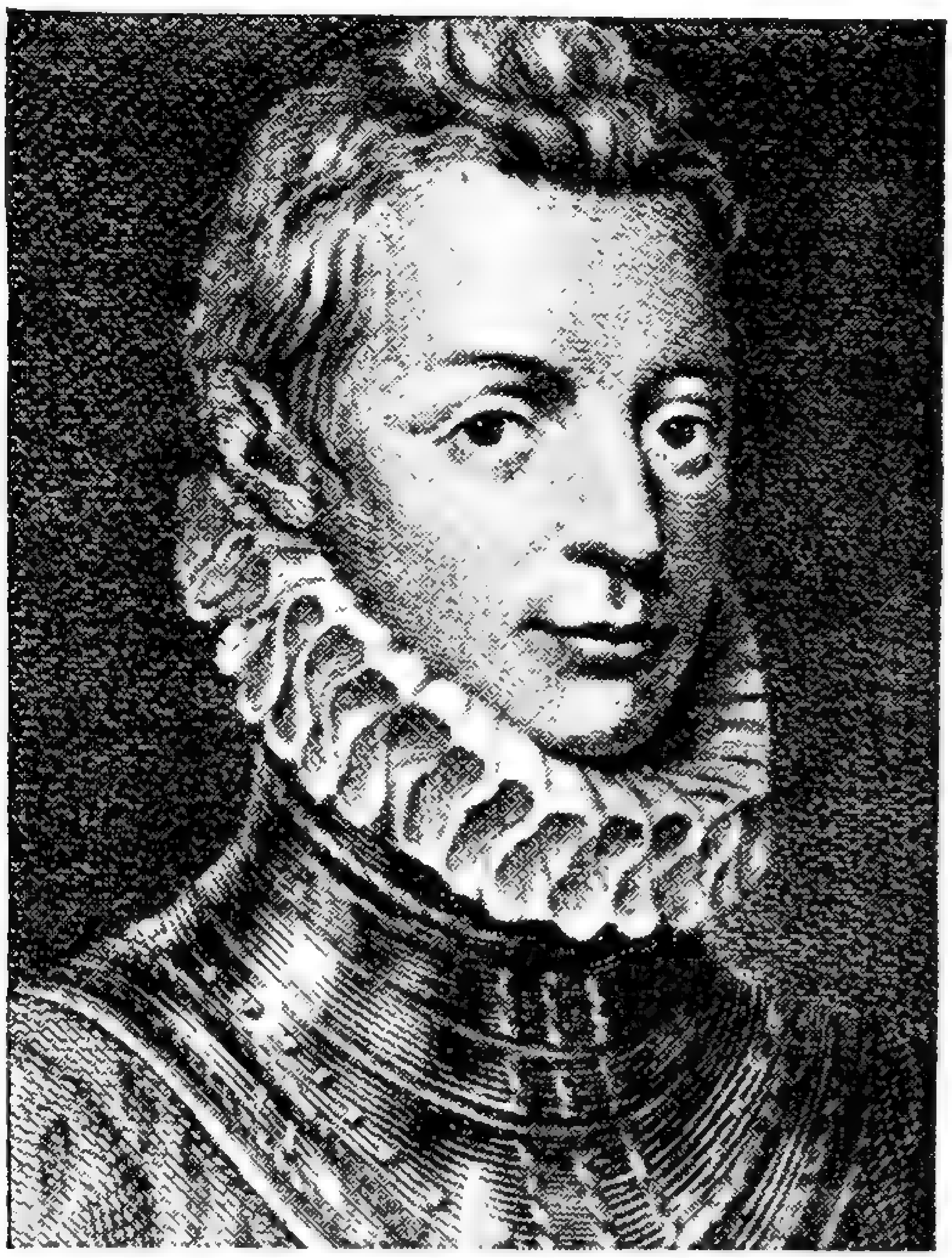
EDWARD B. SHANKS

Shanks, Edward Buxton (1892–), was the first writer to win the Hawthornden Prize for imaginative literature, with *The Queen of China and Other Poems* (1919). A collected edition of his poetry from 1912–1932 was published in 1933. His novels include *The Richest Man* (1923), *Queer Street* (1932), *The Enchanted Village* (1933), and *Tom Tiddler's Ground* (1934).

Sharp, Rebecca (Becky), the unpleasant heroine of Thackeray's *Vanity Fair*.

Shavian, applied to anything "in the manner of" George Bernard Shaw.

Shaving of Shagpat, The, an imitation, slightly satirical, of an Oriental



SIR PHILIP SIDNEY

tale, by George Meredith, published in 1856.

Shaw, George Bernard (1856–), was born in Dublin. At the age of twenty he came to London, where he joined the Fabian Society and made a living as a music critic and dramatic critic. *Widowers' Houses*, produced in 1892, was his first play. He was awarded the Nobel Prize for Literature in 1925.

A collected edition of Shaw's plays appeared in 1931 and a collected edition of his prefaces in 1934. In an introduction to the *Prefaces* Shaw gloomily writes: "The contrast between the wisdom of our literature and the folly of our rulers and voters is a melancholy proof that people get nothing out of books except what they bring to them." It is difficult to reconcile the pessimism of this statement with the optimism implied in Shaw's publication of a collected edition of his prefaces.

She Stoops to Conquer, Goldsmith's most popular comedy produced in 1773, containing the characters of the Hardcastle Family, and Tony Lumpkin.

Shelley, Percy Bysshe (1792–1822), was sent down from Oxford for writing a pamphlet on *The Necessity of Atheism.* He then married a girl of sixteen, Harriet Westbrook. In 1814 he eloped to Switzerland with Mary Godwin, whom he married after Harriet had committed suicide by drowning. His finest poems are *The Cenci* (1819) and *Prometheus Unbound* (1820). His lyrics are well represented in Palgrave's Golden Treasury. In *The Defence of Poetry* (1821) he defines poetry as the expression of an artist's longing for perfection.

Shelton, Thomas, of whose life scarcely anything is known, is noteworthy as the first translator of *Don Quixote* into English. Published in 1611, his translation greatly influenced the work of contemporary writers. (Beaumont and Fletcher borrowed ideas from it for their burlesque play *The Knight of the Burning Pestle.*) Shelton's translation is attractive on account of its full-blooded, vigorous prose.

Sheridan, Richard Brinsley (1751–1816), wrote his first comedy, *The Rivals*, at the age of twenty-four. His masterpiece, *The School for Scandal*, followed in 1777. He wrote it while recovering from wounds received in a duel, when he "would ask for the papers, saying, 'I wish to know whether I am dead or alive.'"

Shirley, James (1596–1666), a dramatist who wrote some forty plays, including tragedies and comedies. The best of the tragedies is *The Cardinall* (1653), and the best of the comedies is *Hyde Park*, acted on the occasion of the public opening of Hyde Park in 1632. *The Contention of Ajax and Ulysses* (1659) ends with the famous lines beginning "The glories of our blood and state are shadows, not substantial things."

Short Story, The, is a modern

invention, and its best exponents in England are Rudyard Kipling, H. G. Wells, A. E. Coppard, D. H. Lawrence, James Joyce, and Katharine Mansfield.

Shylock, the villainous money-lender in Shakespeare's *Merchant of Venice.*

Sidney, SIR PHILIP (1554–86), was killed in a battle with the Spaniards at Zutphen. His *Apologie for Poetrie* (q.v.), defending the high moral purpose of poetry against Puritan attacks, was first printed in 1595. The *Arcadia* (1590), a pastoral and chivalric romance, is a fictitious presentation of the ethical theory contained in the *Apologie.* His famous sonnet-sequence, *Astrophel and Stella*, was published in 1591.

Sinclair, MAY, a novelist and poet. Her poetry, *Essays in Verse* (1892), *The Dark Night* (1924), is not as well known as her novels. Her novels epitomise the changes in fashion in novel-writing during the last forty years. *The Divine Fire* (1904) is written in the romantic-realistic manner fashionable in the last years of the nineteenth century. *Mary Olivier* (1919) and *A Cure for Souls* (1924) show the influence of Dorothy Richardson's subjective technique.

Sinclair, UPTON (1878–), an American novelist. A Socialist with a strong social conscience, his novels are directed at the various abuses of capitalism. For example, *The Jungle* (1906) is an exposure of the appalling conditions which then prevailed in the Chicago canned-meat stockyards. Among his other novels are *King Midas* (1901), *The Metropolis* (1908), *King Coal* (1917), *They Call Me Carpenter* (1922), *Oil* (1926), *Boston* (1928), and *The Wet Parade* (1931).

Sitwell, EDITH (1887–), OSBERT (1892–), and SACHEVERELL (1897–). Edith Sitwell and her two brothers are the members of a remarkable literary family. Edith Sitwell is outstanding among the poets of to-day (see her *Collected Poems*, 1930), and her studies of rhythm in poetry have considerable value.

Osbert Sitwell's satires and poems were published in a collected edition in 1931.

Sacheverell's poems include *The People's Palace* (1918) and *Canons of Giant Art* (1933). His autobiography, *All Summer in a Day*, appeared in 1926, and *The Gothick North*, a study of medieval life, art and thought, was published in 1929.

Skelton, JOHN (1460?–1529), was tutor to Prince Henry (afterwards Henry VIII) and a poet of amazing outspokenness. He wrote an allegorical satire on the court of Henry VII (*The Bowge of Court*) and a number of satirical poems attacking Cardinal Wolsey. *Elynour Rumming* is his best-known poem.

Sketches by Boz, short pieces by Dickens, which appeared first in magazines and afterwards in book form in 1836–7.

Smith, HORATIO (1779–1849) and

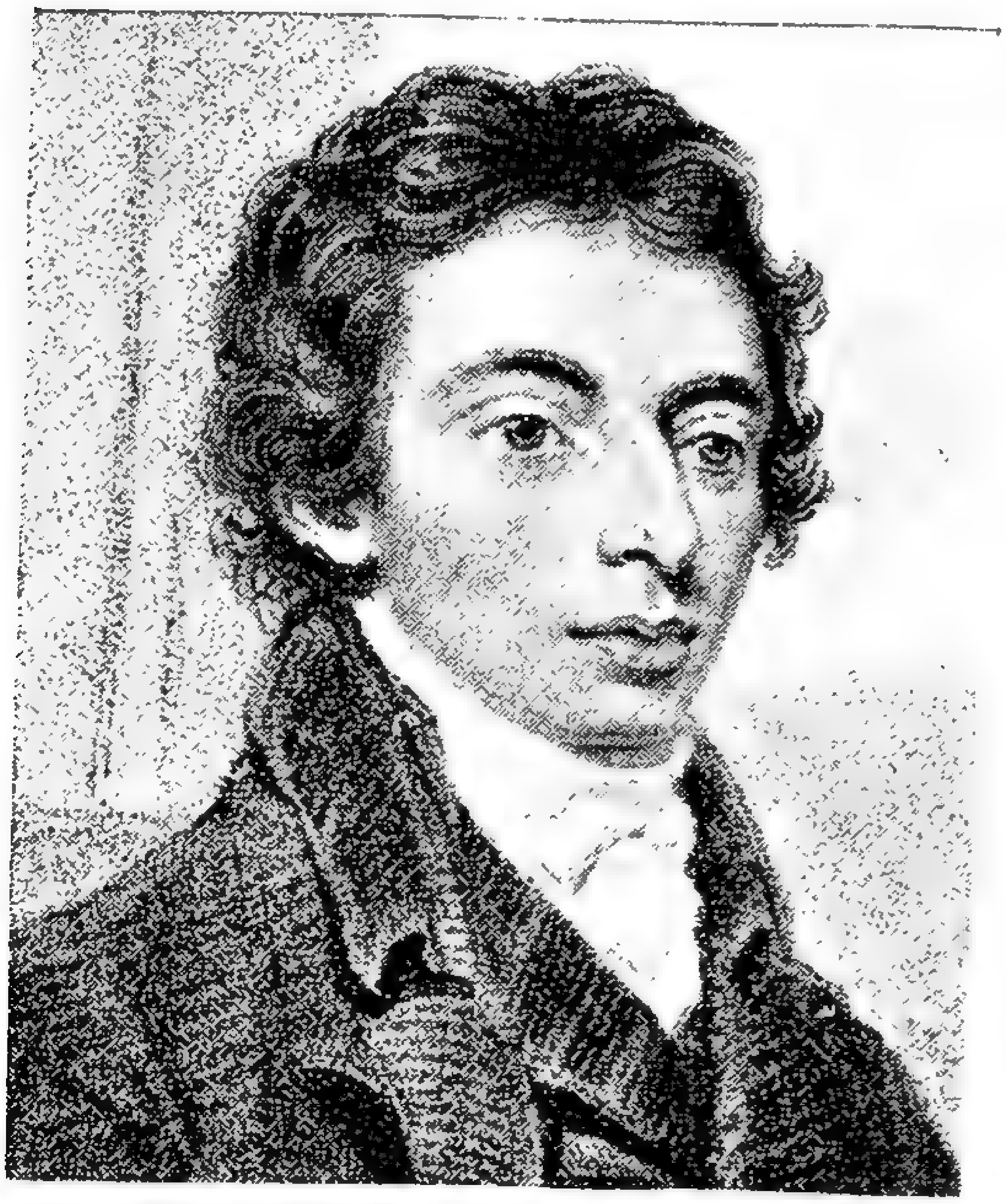
EDITH SITWELL

JAMES (1775–1839), are the authors of *Rejected Addresses* (1812), in which they parody the work of the best-known poets of their day. When Drury Lane Theatre was burnt down, the managers offered a prize for a poem to be read on the occasion of the re-opening of the theatre. The *Rejected Addresses* are supposed to be poems submitted by famous writers (like Crabbe and Byron) which the judges of the competition had rejected.

Smollett, TOBIAS GEORGE (1721–71), gave vigorous expression in *Roderick Random* (1748) to his horrible experiences as a surgeon's mate in the Royal Navy. The characters in this novel, in *Peregrine Pickle* (1751), and in *Humphrey Clinker* (1771) are violent caricatures—"monsters not men." He is a vigorous writer, a "prince among story-tellers."

Society for Pure English, THE, a society founded in 1913 "to guide popular taste and the educational authorities in matters connected with the use and development of the English language."

Solecism, an unintentional impropriety or irregularity in speech or manners.



ROBERT SOUTHEY

Sonnet, a poem of 14 lines with rhymes arranged according to certain definite schemes, of which the following is the principal: *abbaabba* followed by two or three other rhymes in the remaining six lines with a pause in the thought after the sequence of eight lines. The sonnets of Shakespeare and Milton are excellent examples. The Elizabethan or Shakespearean form follows the rhyme sequence *ababcdcdefefgg*.

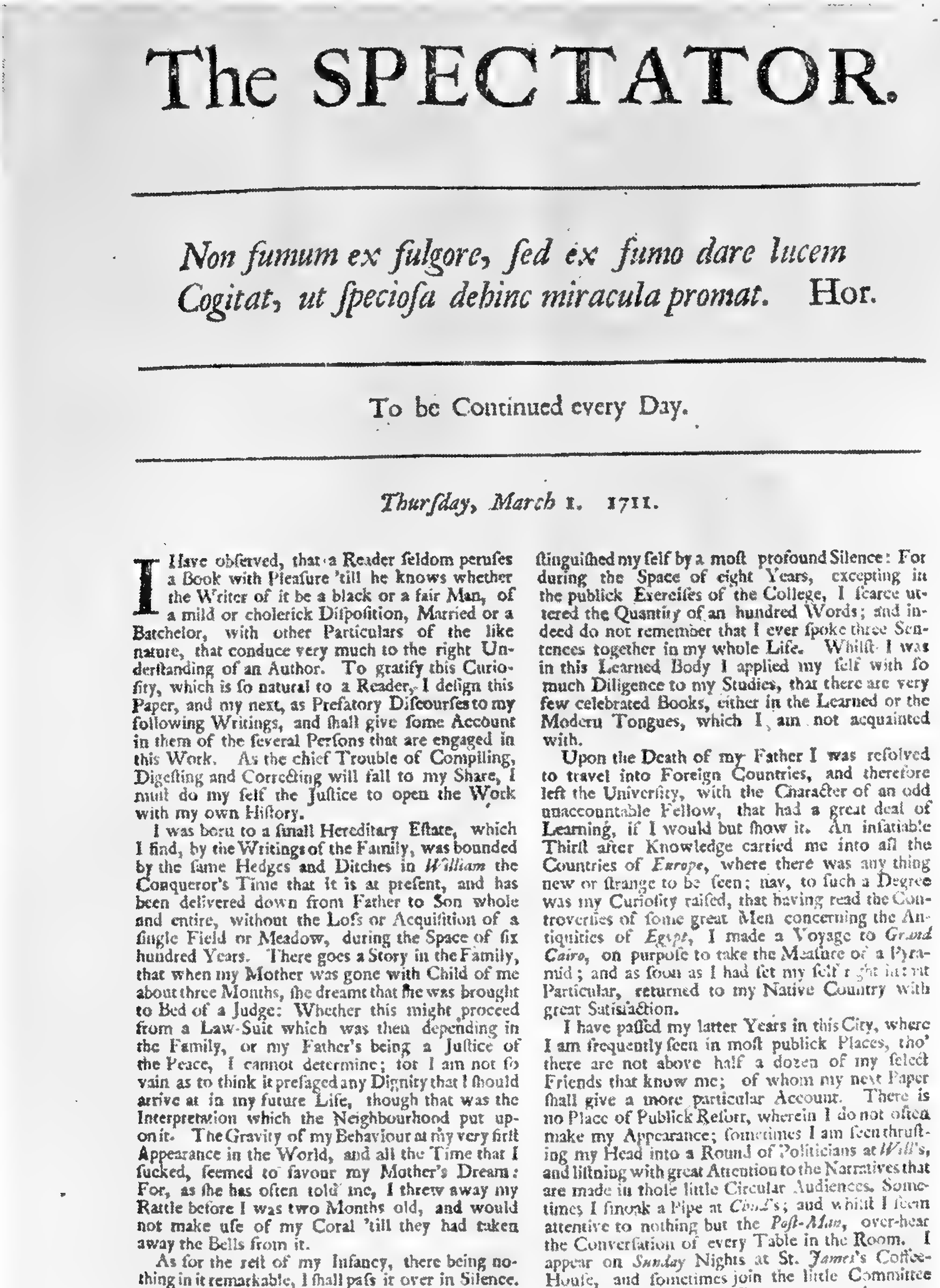
Sophia Western, the heroine of Fielding's *Tom Jones.*

Southey, ROBERT (1774–1843), was appointed poet laureate in 1813, and before that had written a great deal of unreadable verse (*Thalaba*, *Madoc*, the *Curse of Kehama*, etc.). His attack on Byron in *A Vision of Judgment* provoked Byron to a counter-attack in one of his best poems, *The Vision of Judgment.* Southey was a poor poet, but a great prose-writer. His lives of Nelson and Wesley are ranked among the best biographies in English.

Spectator, THE, is the famous periodical started by Addison and Steele in 1711 in succession to *The Tatler.* The *Spectator* contained Addison's delightful essays on Sir Roger de Coverley. The modern *Spectator* is a weekly review which was founded in 1828.

Spencer, HERBERT (1820–1903), formulated the conception of a Law of Evolution, according to which the physical universe is subject to a continual process of integration and disintegration. Spencer attempted, without the success for which he had hoped, to deduce an ethical system from his doctrine of evolution. *See* SOCIAL STATICS (1851), *Education* (1861), and *Data of Ethics* (1879).

Spender, STEPHEN (1909–), is one of the more important younger poets of to-day. *Poems* and *Vienna* have



The SPECTATOR.

Non fumum ex fulgore, ſed ex fumo dare lucem
Cogitat, ut ſpecioſa dehinc miracula promat. Hor.

To be Continued every Day.

Thurſday, March 1. 1711.

I Have obſerved, that a Reader ſeldom peruſes a Book with Pleaſure 'till he knows whether the Writer of it be a black or a fair Man, of a mild or cholerick Diſpoſition, Married or a Batchelor, with other Particulars of the like nature, that conduce very much to the right Underſtanding of an Author. To gratify this Curioſity, which is ſo natural to a Reader, I deſign this Paper, and my next, as Prefatory Diſcourſes to my following Writings, and ſhall give ſome Account in them of the ſeveral Perſons that are engaged in this Work. As the chief Trouble of Compiling, Digeſting and Correcting will fall to my Share, I muſt do my ſelf the Juſtice to open the Work with my own Hiſtory.

I was born to a ſmall Hereditary Eſtate, which I find, by the Writings of the Family, was bounded by the ſame Hedges and Ditches in *William* the Conqueror's Time that it is at preſent, and has been delivered down from Father to Son whole and entire, without the Loſs or Acquiſition of a ſingle Field or Meadow, during the Space of ſix hundred Years. There goes a Story in the Family, that when my Mother was gone with Child of me about three Months, ſhe dreamt that ſhe was brought to Bed of a Judge: Whether this might proceed from a Law-Suit which was then depending in the Family, or my Father's being a Juſtice of the Peace, I cannot determine; for I am not ſo vain as to think it preſaged any Dignity that I ſhould arrive at in my future Life, though that was the Interpretation which the Neighbourhood put upon it. The Gravity of my Behaviour at my very firſt Appearance in the World, and all the Time that I ſucked, ſeemed to favour my Mother's Dream: For, as ſhe has often told me, I threw away my Rattle before I was two Months old, and would not make uſe of my Coral 'till they had taken away the Bells from it.

As for the reſt of my Infancy, there being nothing in it remarkable, I ſhall paſs it over in Silence. I find, that, during my Nonage, I had the Reputation of a very ſullen Youth, but was always a Favourite of my School-Maſter, who uſed to ſay, *that my Parts were ſolid and would wear well.* I had not been long at the Univerſity, before I diſtinguiſhed my ſelf by a moſt profound Silence: For during the Space of eight Years, excepting in the publick Exerciſes of the College, I ſcarce uttered the Quantity of an hundred Words; and indeed do not remember that I ever ſpoke three Sentences together in my whole Life. Whilſt I was in this Learned Body I applied my ſelf with ſo much Diligence to my Studies, that there are very few celebrated Books, either in the Learned or the Modern Tongues, which I am not acquainted with.

Upon the Death of my Father I was reſolved to travel into Foreign Countries, and therefore left the Univerſity, with the Character of an odd unaccountable Fellow, that had a great deal of Learning, if I would but ſhow it. An inſatiable Thirſt after Knowledge carried me into all the Countries of *Europe*, where there was any thing new or ſtrange to be ſeen; nay, to ſuch a Degree was my Curioſity raiſed, that having read the Controverſies of ſome great Men concerning the Antiquities of *Egypt*, I made a Voyage to *Grand Cairo*, on purpoſe to take the Meaſure of a Pyramid; and as ſoon as I had ſet my ſelf right in that Particular, returned to my Native Country with great Satiſfaction.

I have paſſed my latter Years in this City, where I am frequently ſeen in moſt publick Places, tho' there are not above half a dozen of my ſelect Friends that know me; of whom my next Paper ſhall give a more particular Account. There is no Place of Publick Reſort, wherein I do not often make my Appearance; ſometimes I am ſeen thruſting my Head into a Round of Politicians at *Will's*, and liſtning with great Attention to the Narratives that are made in thoſe little Circular Audiences. Sometimes I ſmoak a Pipe at *Child's*; and whilſt I ſeem attentive to nothing but the *Poſt-Man*, over-hear the Converſation of every Table in the Room. I appear on *Sunday* Nights at St. *James's* Coffee-Houſe, and ſometimes join the little Committee of Politicks in the Inner-Room, as one who comes there to hear and improve. My Face is likewiſe very well known at the *Grecian*, the *Cocoa-Tree*, and in the Theaters both of *Drury-Lane*, and the *Hay-Market*. I have been taken for a Merchant

upon

THE FRONT PAGE OF THE FIRST ISSUE OF "THE SPECTATOR"

EDMUND SPENSER

been published by Faber and Faber and *Forward from Liberalism* (1937) by the Left Book Club.

Spenser, Edmund (1552?–99), set out in his poem *The Shepheards' Calender* (1579) to raise the standard of English poetry, which had fallen to a low level since the death of Chaucer. He achieved this artistic aim. His *Epithalamion* (1595) is "the most gorgeous jewel in the treasure-house of the Renaissance" (*Spenser*, by Emile Legouis). His long allegorical poem *The Faerie Queene* (q.v.) is a wonderful pageant inspired by a high moral purpose.

Spenserian stanza. A verse form invented by Spenser in which he wrote *The Faerie Queene*, consisting of nine iambic lines, the first eight with five feet and the last with six, rhyming ababbcbcc.

Spondee, a metrical foot of two long syllables.

Sprat, Thomas (1634–1713), who became Dean of Westminster, was elected a fellow of the Royal Society in 1663. His *History of the Royal Society*, written in excellent prose, appeared in 1667.

Squeers, Wackford, the cruel headmaster of Dotheboys Hall, in Dickens' *Nicholas Nickleby*.

Squire, Sir John Collings (1884–), has held many important editorships. He has been literary editor and acting editor of the *New Statesman*, editor of the English Men of Letters Series, and editor from 1919–34 of the *London Mercury*, which he founded. He has written poetry, e.g. *Twelve Poems* (1916), *A Face in Candlelight* (1932), and some excellent parodies, *Steps to Parnassus* (1913), *Tricks of the Trade* (1917), and *Collected Parodies* (1921).

Steele, Sir Richard (1672–1729), was an Irishman by birth. He left Oxford to join the army and was still serving in the army when he wrote his

SIR J. C. SQUIRE

successful comedy *The Funeral*, or *Grief à la Mode.* Upon leaving the army he edited a journal called *The Tatler* and shortly afterwards collaborated with Addison to produce the famous periodical *The Spectator.* He later became embroiled in party politics and quarrelled with Addison.

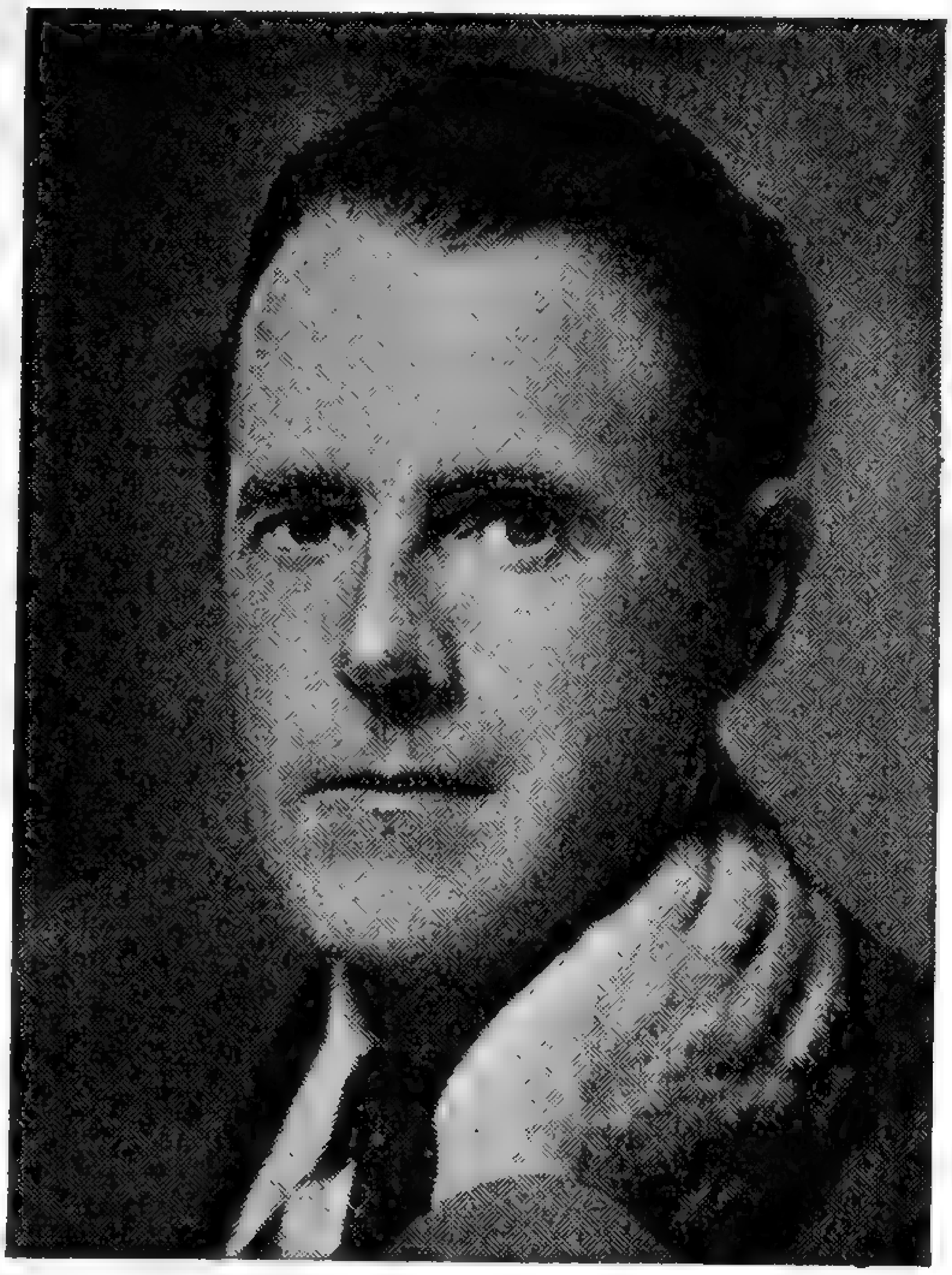
Stern, GLADYS BRONWYN (1890–), an authoress who published her first novel *Pantomime* in 1914. Her best novels include *Children of No Man's Land* (1919), *Tents of Israel* (1924), *A Deputy was King* (1926), and *Mosaic* (1930).

Sterne, LAURENCE (1713–68), a clergyman who wrote a most unclerical book, *Tristram Shandy* (1760–67). He said of it, "'tis wrote . . . against the spleen," and that he began one sentence of it and trusted in Almighty God for the second (a very religious way of writing). The hero of the book is the lovable Uncle Toby. *Tristram Shandy* is written in a conversational style because Sterne considered that "writing, when properly managed, is but another name for conversation."

Stevenson, ROBERT LOUIS (1850–94), died in the South Sea island of Samoa, where he had gone to live on account of the weakness of his lungs. A gifted story-teller, his novels and short stories are still very popular, especially among young readers. *Treasure Island* (1883), *Kidnapped* (1886), and *The Master of Ballantrae* (1889) are among the best known. A volume of his poetry, including *A Child's Garden of Verses* and *Underwoods*, is published in the Everyman Library.

Stichomythia, a term derived from classical Greek drama for dialogue in alternate lines of verse, e.g. Richard III, act IV, scene IV.

Stow, JOHN (1525?–1605), a tailor by trade, was also an enthusiastic collector of manuscripts and old books, many of which he edited. Stow's famous historical work, *The Chronicles of England from Brute unto this present yeare of Christ*, appeared in 1580.



L. A. G. STRONG

Stowe, MRS. HARRIET BEECHER (1811–1896), is the author of *Uncle Tom's Cabin*, the famous anti-slavery novel which aroused world-wide indignation and did much to hasten the emancipation of negro slaves in America. Mrs. Stowe is also the author of an article on Byron which proves that an ability to write well against slavery is no qualification for writing well on Byron.

Strachey, GILES LYTTON (1880–1932), the creator of the 'new biography,' which is supposed to be distinguished from the old by its frankness, its dramatic presentation, and its attempt to combine the relevant facts of the subject's life and character into a significant unity. *Eminent Victorians* (1918) and *Queen Victoria* (1921) are his most successful biographies.

Strong, LEONARD ALFRED GEORGE (1896–), a modern author who has achieved success in several branches of writing. His novels include *Dewer Rides* (1929), *The Brothers* (1932) and *Sea Wall* (1933); his poetry is well represented in his *Selected Poems* (1931).

Strophe, part of a Greek ode sung as the chorus proceeded in one direction and followed by the anti-strophe as they proceeded in the other.

Style, is a subject upon which many books have been written. The best of them are Pater's essay on *Style*, Walter Raleigh's *Style*, Quiller-Couch's *On the Art of Writing*, and Middleton Murry's *The Problem of Style.*

Sumer is icumen in, believed to be the earliest English lyric extant, dating probably from the first half of the thirteenth century.

Sura, a chapter or section of the Koran.

Surface, JOSEPH AND CHARLES, the contrasted brothers in Sheridan's *School for Scandal.*

Surrey, HENRY HOWARD, EARL OF (1517?–47), was charged with complicity in a plot to murder the young prince Edward and beheaded in 1547.

Surrey's poems were printed in 1557 in Richard Tottel's *Miscellany.* His translation of two books of the Æneid into blank verse is noteworthy as the first blank verse written in English.

ALFRED SUTRO

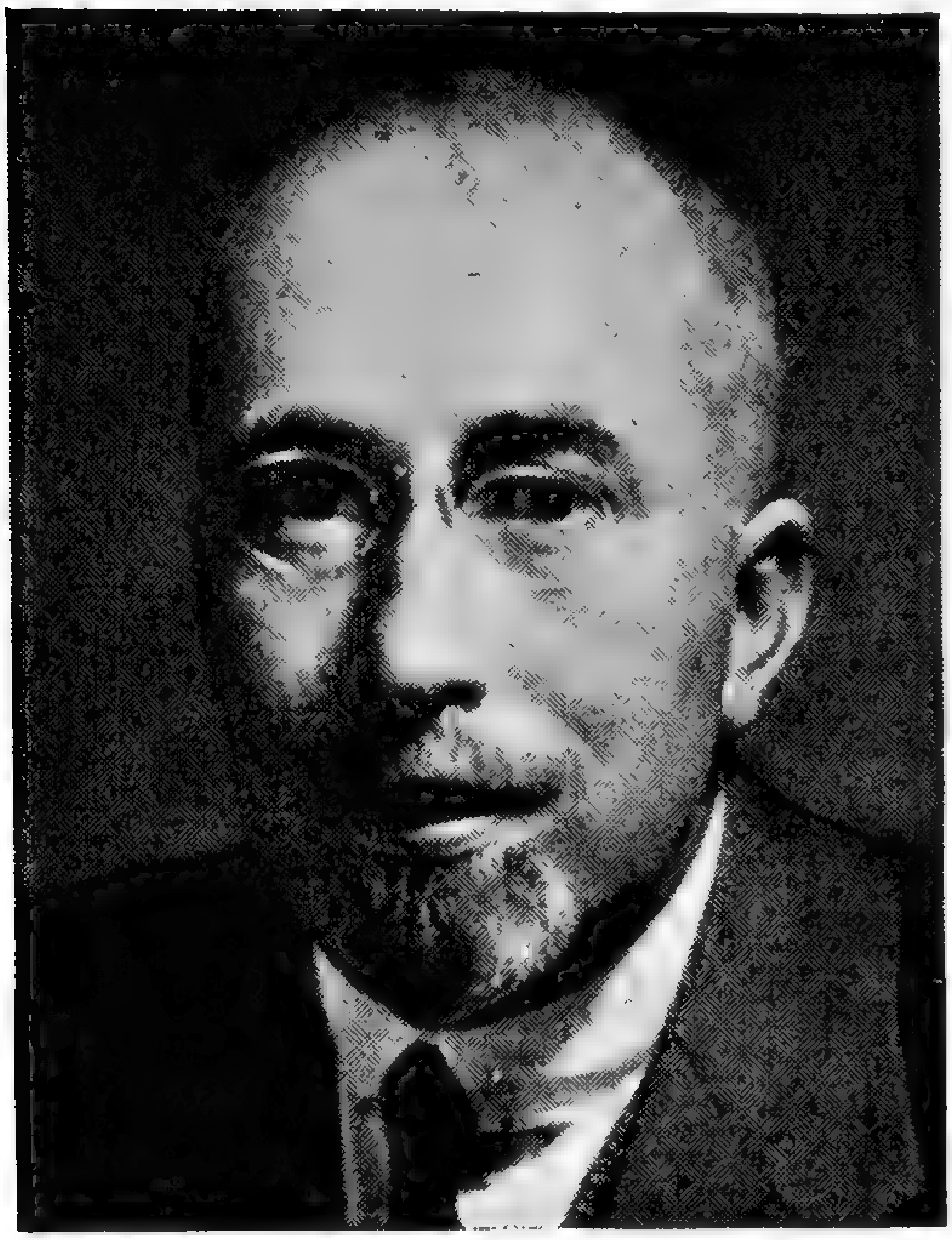
Sutro, ALFRED (1863–1934), a dramatist whose play *The Walls of Jericho* (1906) had an enormous success in its day. His other successful plays include *A Marriage Has Been Arranged* (1912), *The Desperate Lovers* (1926), and *Living Together* (1929). Sutro is not much read to-day.

Sutro translated into English the works of his friend Maurice Maeterlinck.

Swift, JONATHAN (1667–1745), the Dean of St. Patrick's, Dublin, whose political ambitions were frustrated by the downfall of the Tory ministry in 1714. He is remembered as the author of two great satires, the *Tale of a Tub* (1704) and *Gulliver's Travels*, 1726 (q.v.). Swift exposed what he thought to be the evils of his day—amongst others, hack-writers, pedants, mountebanks, fanatics, and scientists. Although he liked and admired individuals, he hated "that animal called man." In other words, he hated men in the mass, the mob.

Swinburne, ALGERNON CHARLES (1837–1909), achieved fame as a poet with his lyrical tragedy *Atalanta in Calydon* (1865). The best of his poetry (e.g. *Tristram of Lyonesse*, 1882) gives the impression of a great revelation without ever revealing anything.

Swinnerton, FRANK ARTHUR (1884–), has been literary adviser to Chatto and Windus and has written literary criticism for the *Manchester Guardian.* His novels include *Nocturne* (1917), *September* (1919), *Young Felix* (1923), and *Elizabeth* (1934). Noteworthy, too, are his critical studies of George Gissing



FRANK SWINNERTON

(1912) and R. L. Stevenson (1914), and his 'panorama,' *The Georgian Literary Scene* (1935) (added to Everyman's Library in 1938).

Syllepsis, figure of speech "by which a word is made to refer to two or more other words in the same sentence, while properly applying to only one of them," e.g. "Miss Bold went home in a flood of tears and a sedan chair."

Symons, ARTHUR (1865–), wrote his early criticism under the influence of Walter Pater and his early poetry under the influence of Baudelaire and the French symbolists. See *The Symbolist Movement in Literature* (1899) and *A Study of Walter Pater* (1932) by Symons. An outstanding impressionistic critic, his best studies are those of people who lend themselves to personal and subjective treatment: *Charles Baudelaire* (1920), *Oscar Wilde* (1930). He has also edited the plays of Philip Massinger in the Mermaid Series.

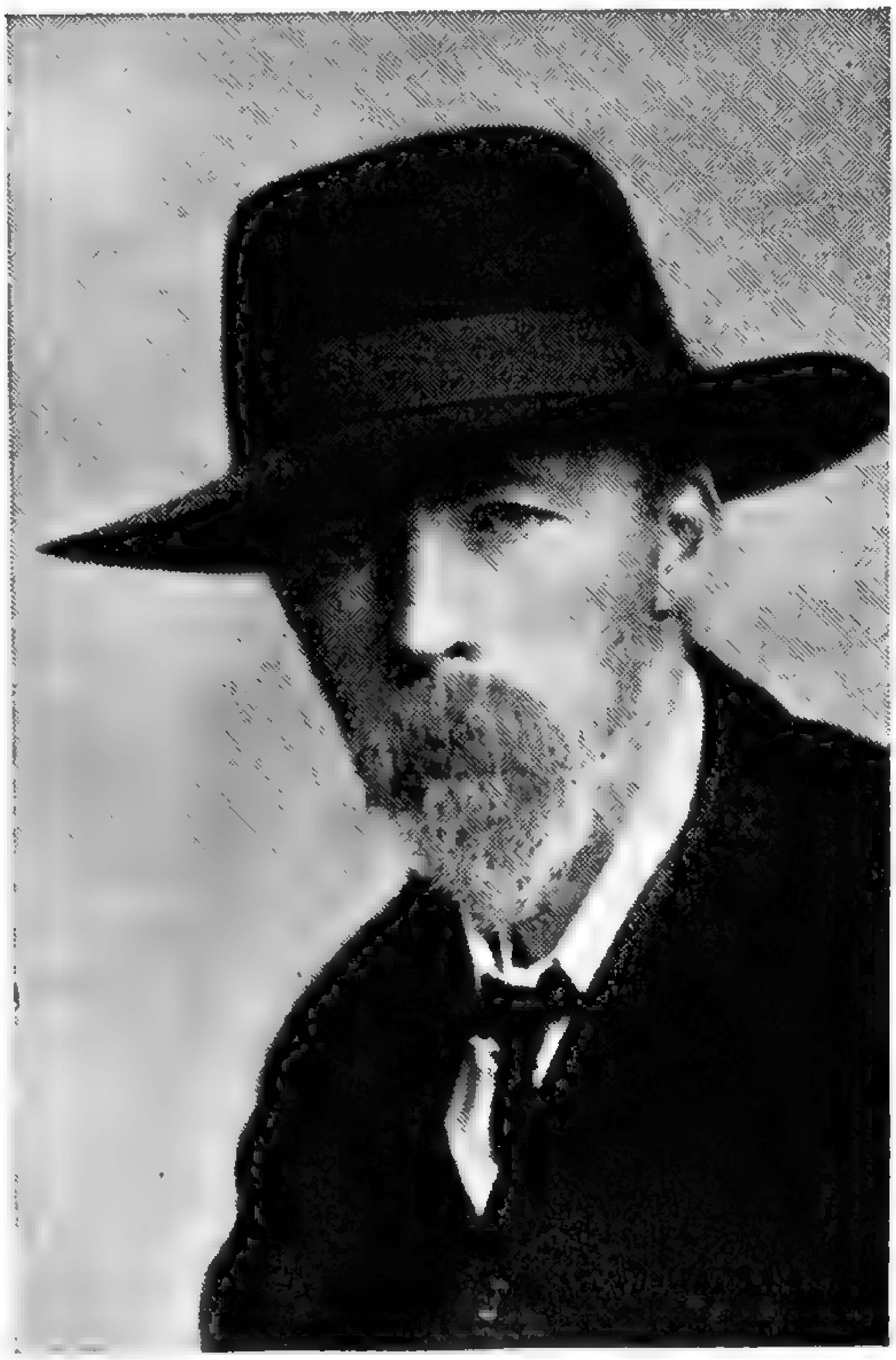
Synecdoche, a figure of speech "by which a more comprehensive term is used for a less comprehensive or vice-versa," e.g. Oxford won the match, where Oxford stands for the whole team.

Synge, JOHN MILLINGTON (1871–1909), did not begin writing his fine dramas of Irish peasant life until a few years before the end of his short career. *The Shadow of the Glen* was acted in 1903, *Riders to the Sea* in 1904, and *The Playboy of the Western World* in 1907. Synge idealised the dialect of the Irish peasants into rhythmically and figuratively beautiful language.

Synonym, a word with the same meaning as another but with a different implication, e.g. kill, slay, slaughter.

T

Tagore, SIR RABINDRANATH (1861–), was born in Calcutta. He became interested at an early age in social and educational reforms: in 1901 he



ARTHUR SYMONS

founded near Calcutta the well-known Shantiniketan, a school which now has an international reputation. He was awarded the Nobel Prize for Literature in 1913 and was knighted in 1915. Many of his works have been translated into English: *Gitanjali* (1913), *The Crescent Moon* (1913), *Chitra* (1914), *Sakuntala* (1920), *Red Oleanders* (1925), etc. See *The Philosophy of Rabindranath Tagore* (1918) by Sir Sarvepalli Radhakrishnan and *Tagore, Poet and Dramatist* (1926), by Edward Thompson.

Tale of a Tub, A, satire by Swift, published in 1704 and directed against disputes between the Roman, the Anglican, and the dissenting Churches.

Tale of Two Cities, THE, popular novel by Dickens published in 1859, famous for its vivid pictures of Paris during the time of the French Revolution.

Tam o' Shanter, a comic ghost story in verse by Burns.

Tamburlaine the Great, a huge historical tragedy in blank verse by Marlowe, published in 1590.

SIR RABINDRANATH TAGORE

LORD TENNYSON

Taming of the Shrew, THE, boisterous comedy by Shakespeare, first printed in 1623, whose principal characters are Petruchio and Katharina.

Taylor, COLONEL PHILIP MEADOWS (1808–76), is one of the most outstanding novelists of Indian life before Kipling, and "one of the few novelists to depict India as she is." He won fame as the author of *Confessions of a Thug* (1839). He is also the author of a series of extremely good historical tales, *Tippoo Sultan* (1840), *Tara* (1863), *Ralph Darnell* (1865), *Seeta* (1872), *The Fatal Armlet* (1872), *A Noble Queen* (1878).

Tempest, THE, Shakespeare's last play, first printed in 1623, and containing, amongst others, the characters of Prospero, the magician; Ariel and Caliban.

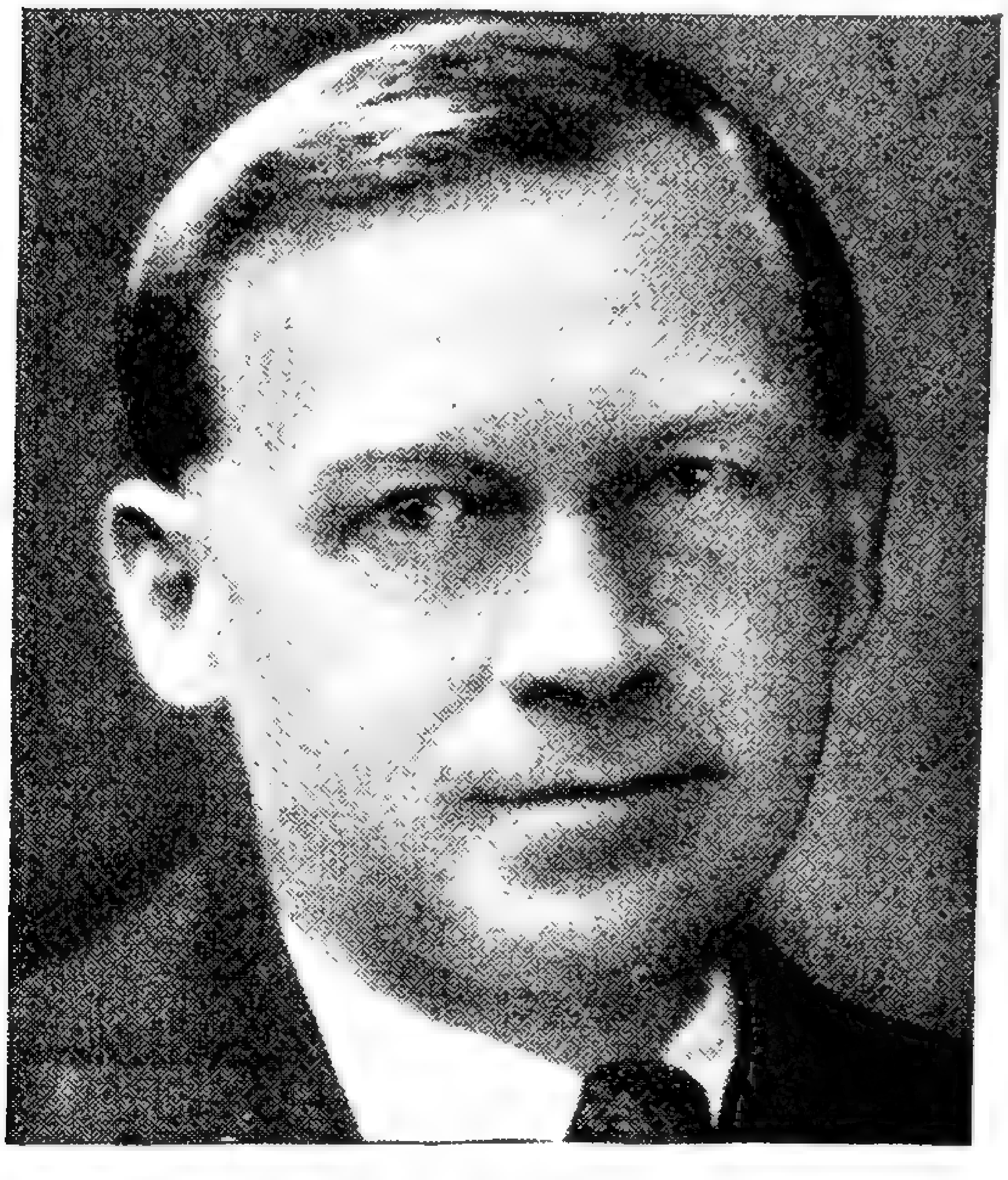
Tennyson, ALFRED, first Baron Tennyson (1809–92), while at Cambridge won the Chancellor's medal for English verse with a poem entitled

A SCENE FROM THE "TAMING OF THE SHREW"
Petruchio accompanies his wife home after the wedding.

Timbuctoo (of which Thackeray wrote an amusing parody). In 1833 appeared *Poems, by Alfred Tennyson*, which include some of his best-known work—*The Lady of Shalott*, *The Lotos Eaters*, and others. For ten years after the death of his friend Hallam he wrote nothing for publication, and then, in 1842, were published *Locksley Hall* and *Morte d'Arthur*. *In Memoriam* followed in 1850, and in the same year Tennyson was appointed Wordsworth's successor as poet laureate. His first important work as laureate was a lyrical-dramatic poem, *Maud* (1855). His great series of poems on the Arthurian legends, *Idylls of the King*, appeared in 1859.

Terza rima, a verse measure first used by Dante in the *Divina Commedia*, "consisting of lines of five iambic feet with an extra syllable, in sets of three lines, the middle line of each rhyming with the first and third lines of the next set (aba, bcb, cdc, etc.)."

Tess of the d'Urbervilles, a tragic novel by Thomas Hardy, published in 1891 and probably his most popular work. It contains the characters of Angel Clare and Alec d'Urberville.



EDWARD THOMPSON

Thackeray, WILLIAM MAKEPEACE (1811–63), was born in Calcutta. He published his first notable book, *The Luck of Barry Lyndon*, in 1844 in *Frazer's Magazine*. *Vanity Fair* followed in 1847–48, *Pendennis* in 1848–50, *Esmond* in 1852, and *The Newcomes* in 1853–55.

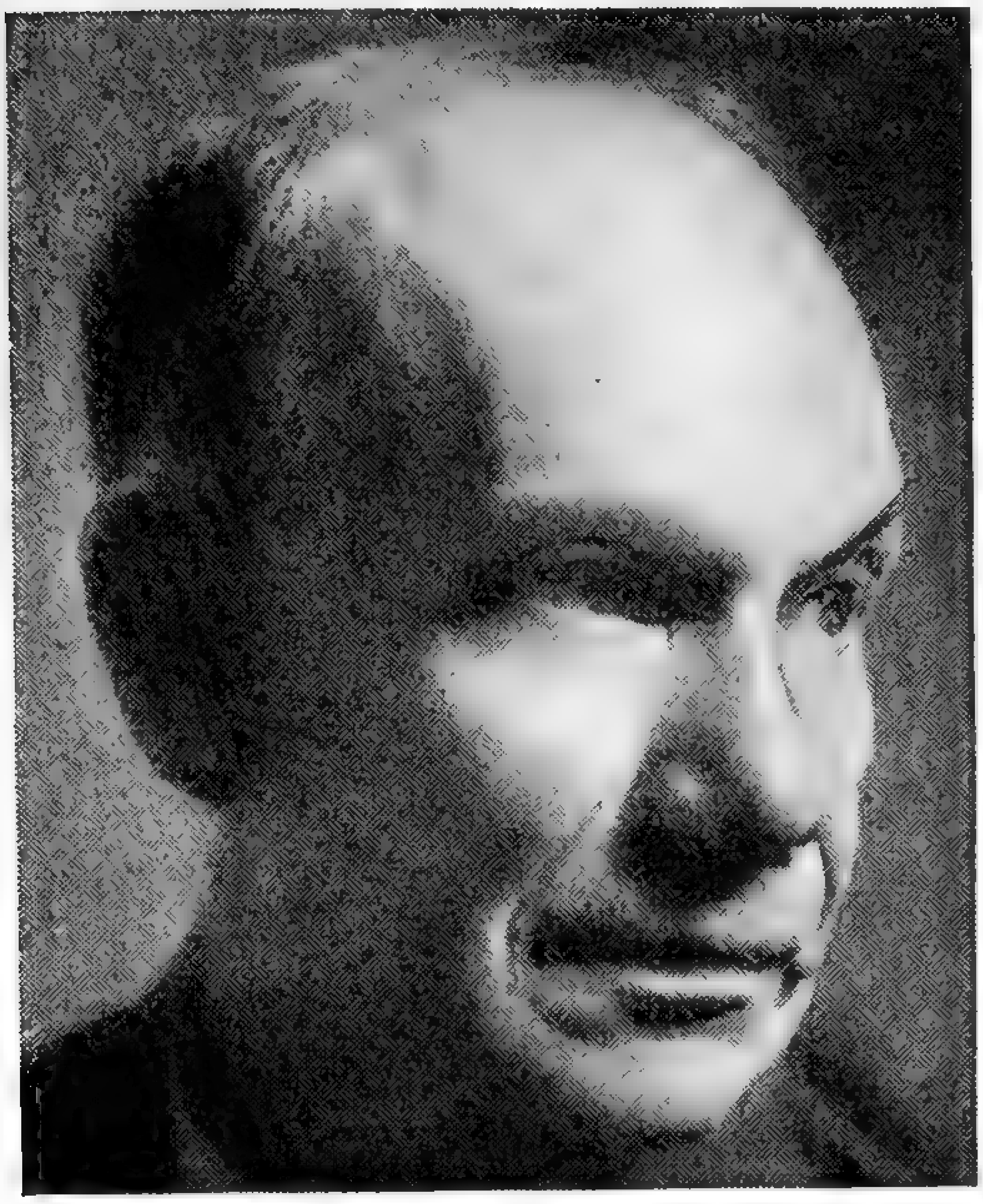
Vanity Fair is a deliberate reversal of the position in *Pickwick Papers*: the central character, in contrast to the kindly and virtuous Mr. Pickwick, is the unmoral but brilliantly clever little adventuress, Becky Sharp.

In the Preface to *Pendennis* Thackeray wrote: "Since the author of *Tom Jones* was buried, no writer of fiction among us has been permitted to depict to his utmost power a *man*." Accordingly he set out to create, not a saintly nonentity, but a young man as natural as Tom Jones.

Thompson, EDWARD (1886–), has an intimate knowledge of Indian life, together with considerable powers of characterisation and description. He is also the author of an important book on Rabindranath Tagore and a history of India. His best novels are: *An Indian Day* (1927) and *A Farewell to India* (1930).

Thompson FRANCIS (1859–1907), failed in his examination in medicine at Manchester University (then Owen's College), and was living in London in extreme poverty when the Meynells recognised his poetical genius and befriended him. His best poems have appeared in the anthologies: *The Hound of Heaven*, *To My Godchild*, *The Poppy*, *Daisy*, *The Kingdom of God*. See *The Poems of Francis Thompson* (Oxford Edition of Standard Poets, 1938).

Thomson, JAMES (1700–48), a poet



H. M. TOMLINSON

of Scots parentage, is remembered as the author of *The Seasons* (1726–30) and of the *Castle of Indolence* (1748). His detailed and sympathetic description of Nature is remarkable for an eighteenth-century poet.

Thomson wrote the verses beginning "Rule Britannia."

Thorndyke, Dr., the hero of the detective stories of R. Austin Freeman.

Tom Jones (1749), the greatest novel of Henry Fielding, is a panorama of eighteenth-century life. Prominent among its characters is Squire Western, "a specimen of the ignorant, hard-drinking Tory landowner, half-century behind the times" (A. E. Baker, *History of the Novel*). Another character, Partridge, is famous as the man who sneered at Garrick's representation of Hamlet, and said, "He the best actor! Why I could act as well as he myself. I am sure if I had seen a ghost, I should have looked in the very same manner, and done just as he did."

Tomlinson, Henry Major (1873–), has travelled widely and won a considerable reputation as a travel-writer by his books *The Sea and the Jungle* (1912), *Tidemarks* (1924), and *Below London Bridge* (1934). He has also written a good novel, *All Our Yesterdays* (1930). Edmund Blunden speaks of his "true-born imaginative English."

Touchstone, the clown in Shakespeare's *As You Like It*.

Tourneur, Cyril (1575?–1626), as a young man made his living in London by writing, but spent the last years of his life in the Low Countries. His satirical allegory *The Transformed Metamorphosis* (1600) is not as well known as his two plays *The Revenger's Tragedy* (1607) and *The Atheist's Tragedy* (1611). These plays are remarkable for the horrible intensity of the tragedy and monstrous viciousness of the characters.

Treasure Island, a romantic novel by R. L. Stevenson published in 1883, and containing the famous villain, Long John Silver.

Trevisa, John (1326–1412), translated two popular medieval works, Ranulph Higden's *Polychronicon* and Bartholomew de Glanville's *De Proprietatibus Rerum*. Both translations are important as examples of fourteenth-century English prose.

Trevelyan, George Macaulay (1876–), the Regius Professor of Modern History at Cambridge, is the son of Sir G. O. Trevelyan (author of two notable books on India, *Letters of a Competition Wallah*, 1864, and *Cawnpore*, 1865). He is one of the most readable of modern historians. His principal works are *England in the Age of Wycliffe* (1899), three volumes on Garibaldi (1907, 1909, 1911), *British History in the Nineteenth Century* (1922), *A History of England* (1926), and *England under Queen Anne* (*Blenheim; Ramillies and Union with Scotland; the Peace and the Protestant Succession*).

Tribrach, a metrical foot of three short syllables.

Trilogy, a series of three related dramatic or literary works.

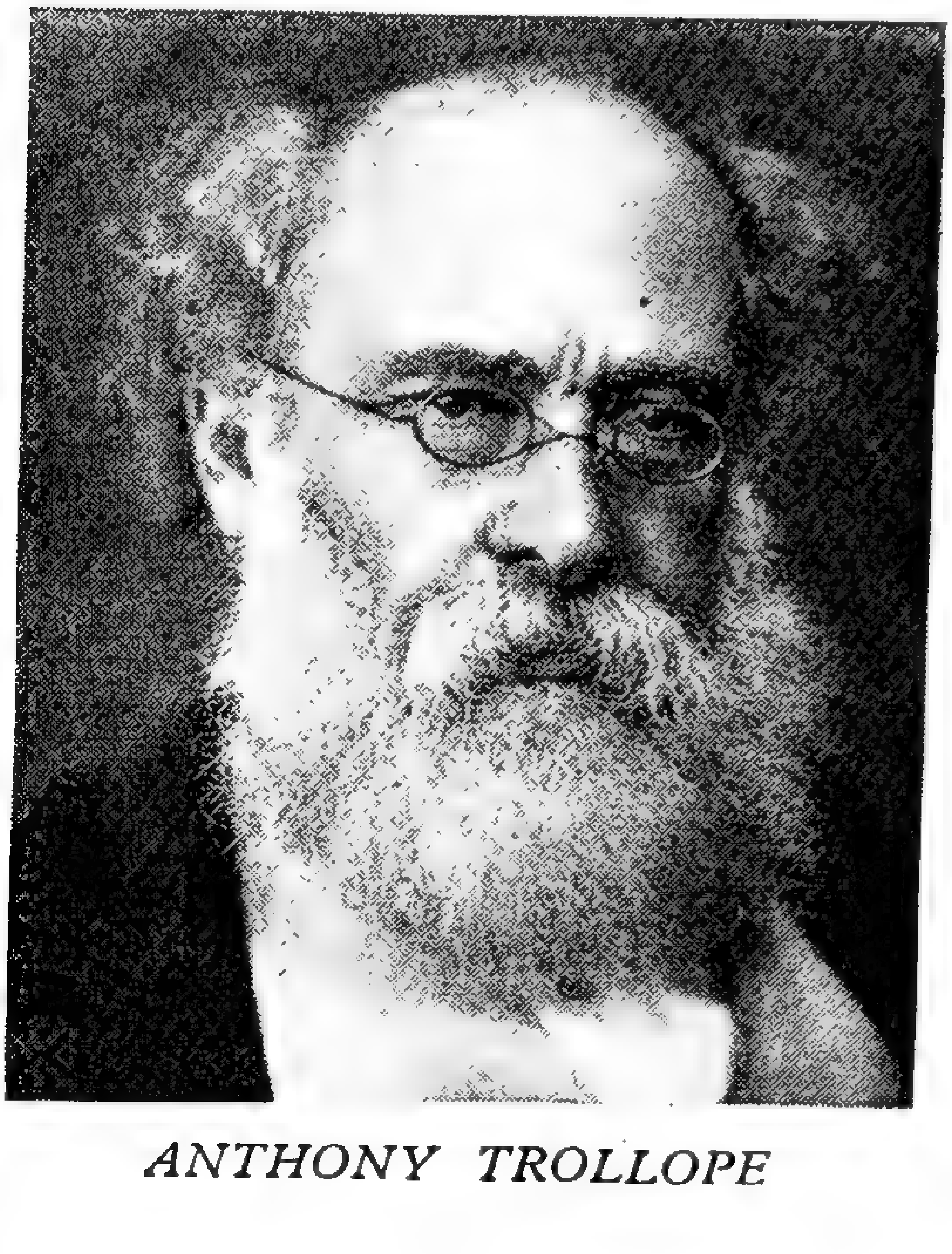
Triolet, a poem of eight lines, with two rhymes, in which the first line is repeated as the fourth and seventh and the second as the eighth.

Triplet, three successive rhyming lines of verse, occasionally introduced among heroic couplets.

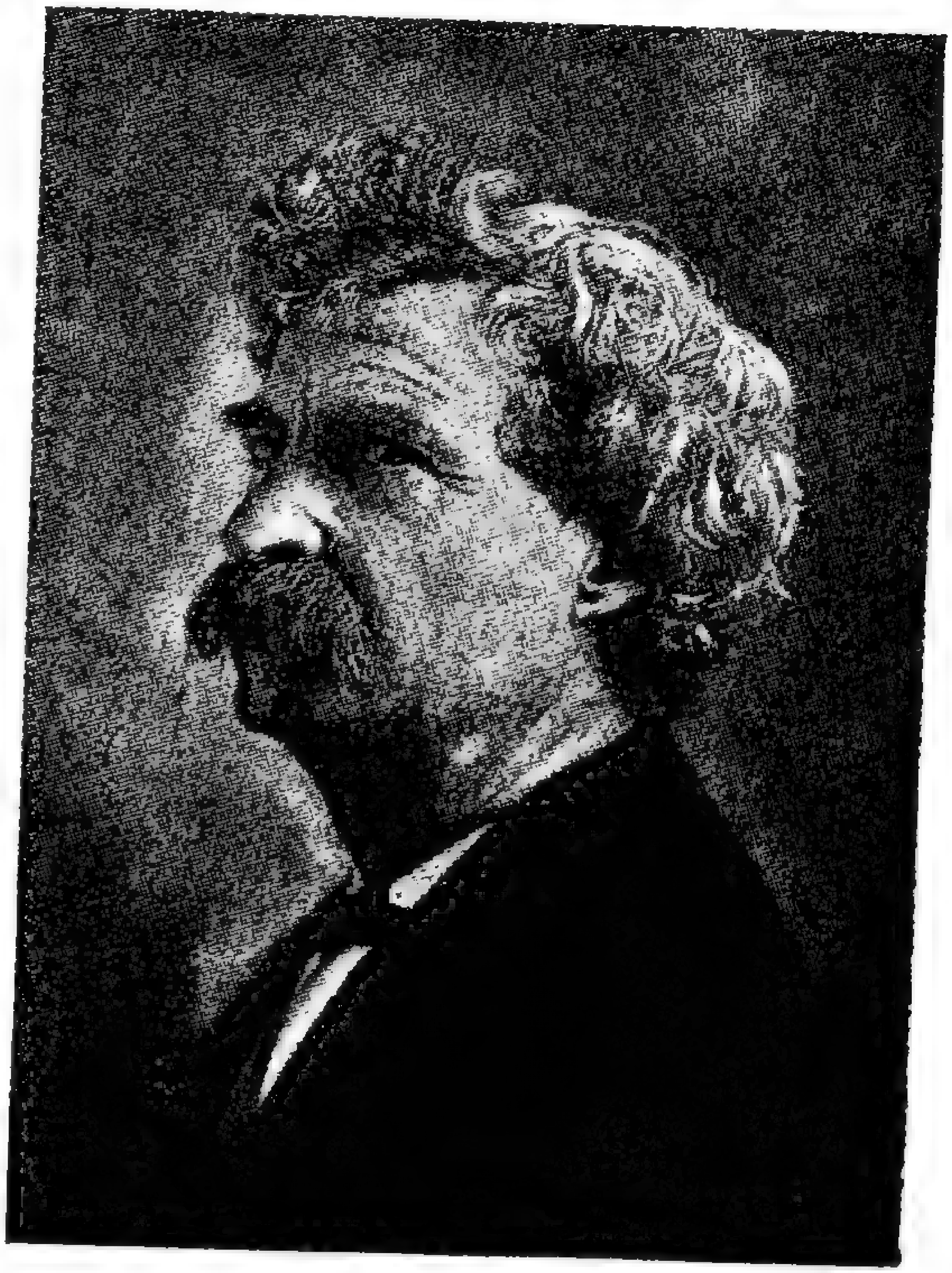
Tristram and Iseult, the romantic lovers whose history forms one of the earliest romances in English, dating from before 1300 and providing the inspiration for innumerable plays, poems and novels ever since.

Tristram Shandy, THE LIFE AND OPINIONS OF, a long and curiously shapeless novel by Sterne, published in nine volumes during the years 1760–67. Its two outstanding characters are Uncle Toby and Corporal Trim, in addition to Walter Shandy, the widow Wadman, and many other minor portraits.

Trollope, ANTHONY (1815–82), a Victorian novelist who made his living as a clerk in the Post Office. *The Warden* (1855) is the first novel in the popular Barsetshire series, which includes *Barchester Towers* (1857) and *The Last Chronicle of Barset* (1867). These novels are detailed pictures, often satirical, of life in an English cathedral city.



ANTHONY TROLLOPE



MARK TWAIN

Twain, MARK, is the pseudonym of Samuel Langhorne Clemens (1835–1910), the Mississippi steamboat pilot who gained an international reputation as an author and humorist by such works as *Innocents Abroad* (1869), *The Adventures of Tom Sawyer* (1876), etc.

Twelfth Night, or *What You Will,* comedy by Shakespeare, first printed in 1623, containing the famous comic characters Sir Toby Belch, Sir Andrew Aguecheek, Malvolio and the Clown Feste. The two principal heroines are Viola and Olivia.

Tyndale, WILLIAM, *see* the English *Bible*

SIR TOBY BELCH AND ANDREW AGUECHEEK IN "TWELFTH NIGHT"

U

Udall, NICHOLAS (1505–56), is the headmaster of Eton College who wrote *Ralph Roister Doister* (*c.* 1567), the earliest English secular comedy.

Uncial, the term applied to letters with large rounded forms, not joined to each other, such as those found in Greek and Latin manuscripts. The term usually meant "letters one-inch long."

Unfortunate Traveller, THE, OR THE LIFE OF JACKE WILTON, the earliest picaresque romance in English, by Thomas Nash, published in 1594.

Upanishad, *see* VEDA.

Urquhart, SIR THOMAS (1611–60), a man whose learning and eccentricity combine to make him an excellent translator of Rabelais. His translation of the first three books of Rabelais appeared in 1653.

Taken prisoner by the Roundheads after the battle of Worcester, he drew up an elaborate genealogy (proving that his pedigree went back to the "red earth from which God framed Adam, surnamed the protoplast"), in order to convince Cromwell that he was too important a man to be beheaded.

Utopia, the satirical work of Sir Thomas More, written by him in Latin and published in the English translation of Ralph Robinson in 1551. The first book deals with the diseases of contemporary society; the second book compares the happy life enjoyed as a natural right by dwellers in the reason-governed state of Utopia with the poverty, idleness, and oppression prevalent in sixteenth-century Europe.

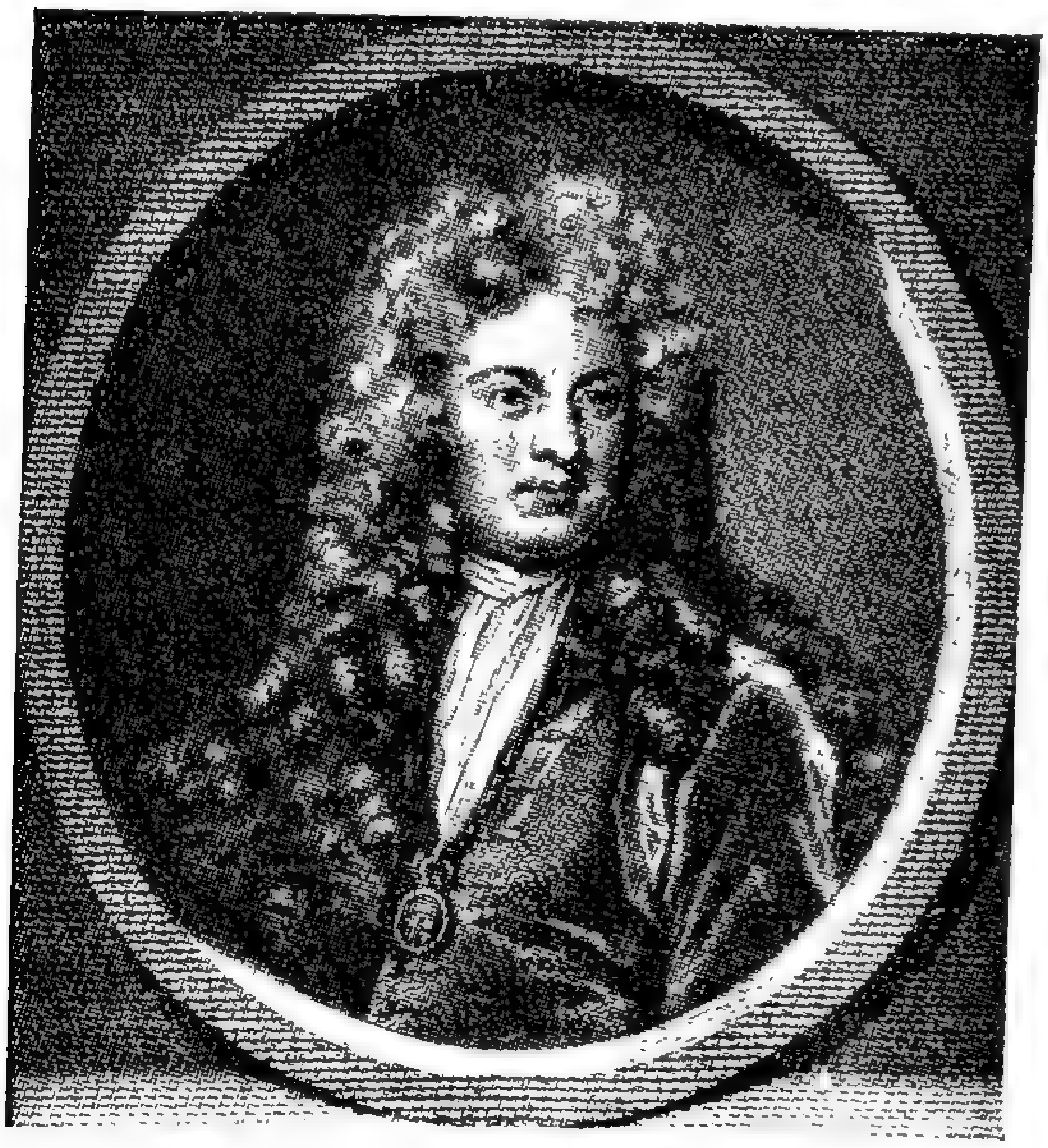
V

Vanbrugh, SIR JOHN (1664–1726), architect and dramatist. His major work as an architect was the designing of Blenheim Palace and Castle Howard. His best plays are *The Relapse* (1697) and *The Provok'd Wife* (1697). Sir John Brute and Lady Fanciful are among the most effective characters in English stage-comedy.

Vanity Fair, a novel by Thackeray, published in 1847–48, which recounts the lives and careers of Becky Sharp, the unpleasant, unscrupulous daughter of an artist and a French opera-dancer, and Amelia Sedley, the pretty, slightly insipid "good" heroine.

Vathek, an Arabian tale by W. Beckford, published in 1786; an imitation of oriental romance composed in French and translated before publication in England, which is distinguished by the grotesque floridness of its style.

Vaughan, HENRY (1622–95), a physician by profession, underwent a profound religious experience: every poem in *Silex Scintillans* (1650) is dominated by this experience. His most important prose work is a small volume of devotion, *The Mount of Olives* (1652).



SIR JOHN VANBRUGH

Vedas, the four sacred books of the Hindus, called respectively the *Rig-veda,* the *Yajur-veda,* the *Sama-veda* and the *Atharva-veda.* Each Veda contains a Sanhita, or collection of mantras or hymns; a Brahmana or body of precepts and a Upanishad—"a speculative mystical treatise dealing with the Deity, Creation and Existence." The Vedas are the most ancient known literary works in existence.

Vers Libres, any rhymed verse in which different metres or rhythms are combined.

Vicar of Wakefield, THE, by Oliver Goldsmith, published in 1766, is the story of how a lovely woman, Olivia, stoops to folly and gives her father, Dr. Primrose, an opportunity to display all the Christian virtues. One of Dr. Primrose's many wise sayings is that "the nakedness of the indigent world may be clothed from the trimmings of the vain."

Victoria Regina, a play by Laurence Housman, first produced in 1937.

Vignette, a design at the beginning or end of a chapter in a book. The term is also used for a picture shaded away at the shoulders or waist.

Villanelle, a poem of five three-lined stanzas and a final quatrain, with only two lines throughout. The first and third line of the stanza are repeated alternately in the succeeding stanzas and form a final couplet in the quatrain.

Villette, a novel by Charlotte Bronte based on her own experiences as a teacher in a school at Brussels. The headmistress, Madame Beck, is a famous character and is probably drawn from the wife of Monsieur Heger, with whom Charlotte is said to have fallen in love.

Vinegar Bible, THE, an edition printed by Baskett at Oxford in 1716–17, so-called from the mis-print of the word

QUEEN VICTORIA AND THE PRINCE CONSORT

A scene from "Victoria Regina," by Laurence Housman. The play is written in a series of separate, complete scenes, which together form a composite picture of the queen's character and of the progress of her reign.

"vinegar" for "vineyard," under the heading of Luke xx.

Virginians, THE, a novel by Thackeray published serially from November, 1857, to September, 1859, forming a sequel to Henry Esmond and relating the adventures of his descendants in the new world.

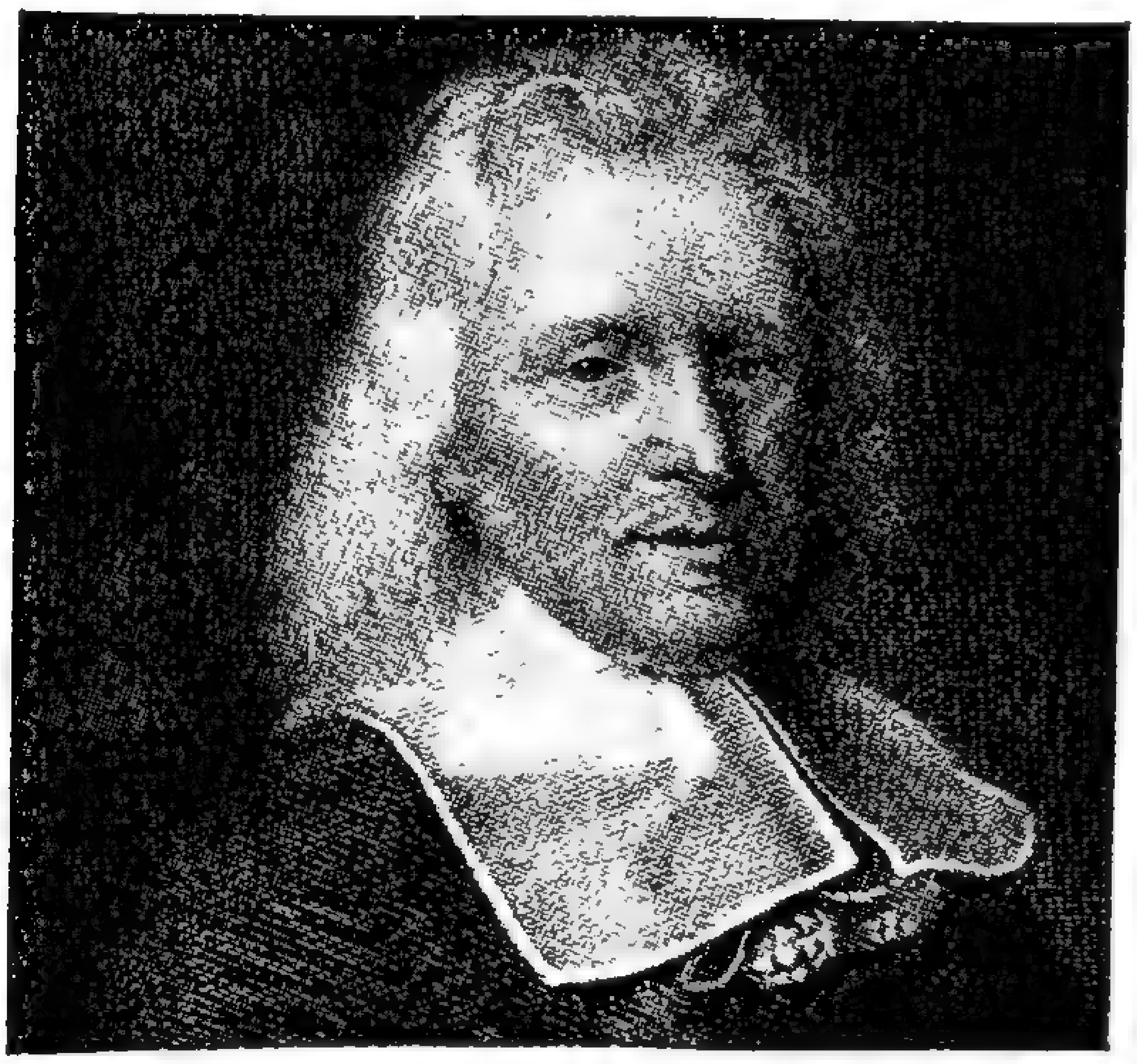
Volapuk, a language derived from various European languages, invented in 1879 by Johann Schleyer.

Volpone, OR THE FOX, a satirical comedy by Ben Jonson, first printed in 1607.

W

Wadia, ARDESHIR RUTTONJI (1888–), is Professor of Philosophy at Mysore University. His principal publications include *The Ethics of Feminism* (1923), *A Text-Book of Moral Instruction* (1928), *A Handbook of Moral Instruction for Teachers* (1929), *Civilisation as a Co-operative Adventure* (1932), etc.

Wallace, EDGAR (1875–1932), popular writer of "thrillers," whose output rivalled that of Dumas. Among his more outstanding works should be mentioned: *The Four Just Men* (1906), *The Green Archer*, *The Hand of Power*, and his plays, *The Terror* (1927), *The Calendar* and *On The Spot*.



IZAAK WALTON

Waller, EDMUND (1606–87), was an active politician as well as poet. He was banished for his share in "Waller's plot," the object of which was to seize London for the King, and lived in France until the Restoration. His poetry (e.g. *Rex Redux*, 1663) was popular among the courtly readers of his day for its smoothness and graceful refinement.

Walpole, HORACE (1717–97), is remembered for his Gothicised home at Strawberry Hill, his horror story *The Castle of Otranto* (1764), and his letters. He was a leading patron of the "Gothic revival" in literature and architecture at the end of the eighteenth century.

Walpole, HUGH SEYMOUR (1884–), won the James Tait Black Prize for his novel *The Secret City* (1919). His best novels include *Portrait of a Man with Red Hair* (1925), a story of terror, and *Rogue Herries* (1930).

Walton, IZAAK (1593–1683), is the author of *The Compleat Angler or the Contemplative Man's Recreation, Being a Discourse of Fish and Fishing* (1653). He is also the author of the famous "lives" or biographies of John Donne, Sir Henry Wotton, Richard Hooker, and Bishop Sanderson. Byron said of him, with reference to his "solitary vice" of angling, that

> "The quaint, old cruel coxcomb in his gullet
> Should have a hook and a small trout to pull it."

Warden, THE, first of the "Barsetshire" series of novels by Anthony Trollope, published in 1855.

Warner, SYLVIA TOWNSEND, a musician as well as an authoress, was one of the editors of *Tudor Church Music*. Her novels include *Lolly Willowes* (1926), *Mr. Fortune's Maggot* (1927), and *The True Heart* (1929).

Warton, THOMAS (1728–90), is noteworthy for his *History of English Poetry* (1774–81), the first literary history in English.

Watson, SIR WILLIAM (1858–1935), a poet whose appointment to the laureateship was considered on two occasions, first on the death of Tennyson and later on the death of Alfred Austin. On the second occasion, Bridges was appointed laureate. Of his numerous poems may be mentioned *The Eloping Angels* (1893), *The Purple East* (1896), *For England* (1903), *Poems Brief and New* (1925). *See* the *Selected Poems of Sir William Watson* (1928).

Waugh, EVELYN (1903–), worked for a short time as a schoolteacher and for an even shorter time as a member of the staff of the *Daily Express.* He became a convert to the Church of Rome in 1930. He has travelled widely. His best novels are *Decline and Fall* (1928), *Vile Bodies* (1930), and *A Handful of Dust* (1934). His study of Rossetti appeared in 1928. He won the Hawthornden Prize in 1936 for his *Life of Edmund Campion.*

Waverley, Sir Walter Scott's first novel, published in 1814 and an instant success.

Way of the World, THE, Congreve's finest comedy, produced in 1700. It had so little success that the author refused to write anything further for the stage. The heroine is Millamant. Other well-known characters include Lady Wishfort and Mrs. Fainall.

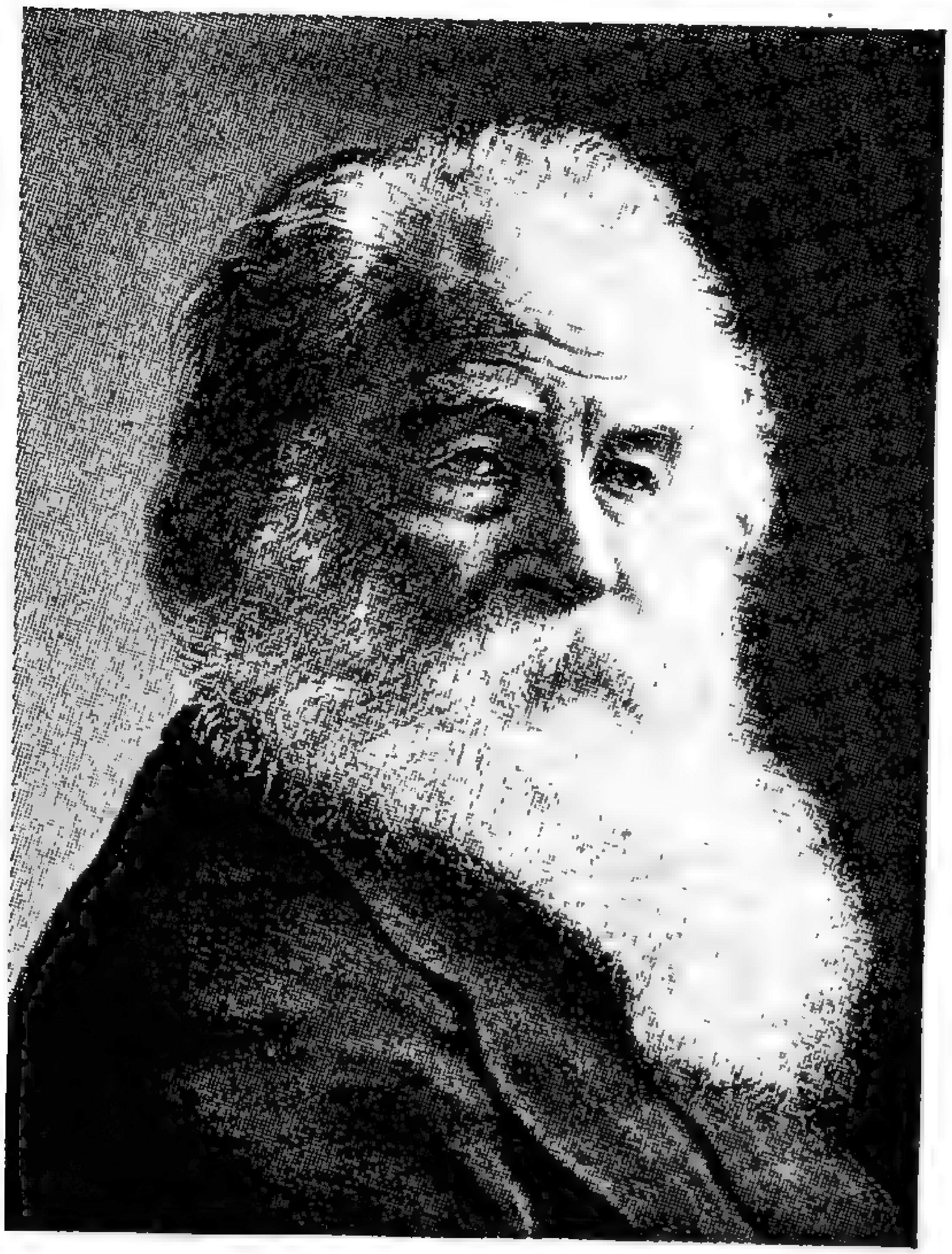
Weak ending, an unstressed monosyllable such as a preposition, conjunction or auxiliary verb in the normally stressed position at the end of an iambic line.

Webb, MARY (1883–1927), the author of *Precious Bane* (1924). In his Introduction to this novel, Lord Baldwin justly claims that its strength "lies in the fusion of the elements of nature and man, as observed in this remote countryside by a woman even more alive to the changing moods of nature than of man." Earlier novels by Mary Webb are *The Golden Arrow* (1916) and *Gone to Earth* (1917).

H. G. WELLS

Webster, JOHN (1580?–1625?), wrote several plays in collaboration with fellow-dramatists. But his greatest plays, *The White Devil* (1612) and the *Duchess of Malfi* (1623), are of his own composition. His best work is second only to Shakespeare's in tragic force and intensity.

Wells, HERBERT GEORGE (1866–), gives the best account of his life and work in his autobiography, which is the story of his efforts "to find the pattern of the key to master our world and release its imprisoned promise." "By an incessant toil of study, propaganda, education and creative suggestion," he writes, "we may yet cut and file and polish and insert and turn that key to the creative world community before it is too late. That



WALT WHITMAN

kingdom of heaven is materially within our reach."

Wells's greatest educational works directed towards this end are *The Outline of History* (1926), *The Science of Life*, 1931 (with Julian Huxley and G. P. Wells), *The Work, Wealth and Happiness of Mankind* (1931), and *The Shape of Things to Come* (1933).

One of the major modern novelists, H. G. Wells's best novels include *Kipps* (1905), *Ann Veronica* (1909), *Tono-Bungay* (1909), and *The Bulpington of Blup* (1933). His latest novel is *The Brothers* (1938).

West, REBECCA, the pseudonym of Mrs. Andrews (*née* Fairfield) (1892–), who has won distinction as a novelist and critic. She has written studies of Henry James, D. H. Lawrence, and Arnold Bennett. Her best novel, *The Judge*, appeared in 1922. The *Thinking Reed*, another fine book, was published in 1937.

Westward Ho! a novel by Charles Kingsley, published in 1855, dealing with adventure on the high seas, during the reign of Queen Elizabeth.

Whitman, WALT (1819–92), is the distinguished American poet and prophet of intellectual freedom. *Leaves of Grass* (1885), *Drum Taps* (1865), and *Passage to India* (1870) contain some of his best work.

Wilde, OSCAR FINGALL O'FLAHERTIE WILLS (1856–1900), was leader of the Aesthetic Movement of the eighteen eighties which Gilbert and Sullivan have ridiculed in their comic opera *Patience.* A brilliantly witty writer at the height of his popularity, he was surpassingly brilliant and witty in *The Importance of Being Earnest* (1895). He wrote his best works, the profoundly moving *Ballad of Reading Gaol* (1898) and *De Profundis* (1905), after his imprisonment in 1895 for sexual perversion.

Williamson, HENRY (1897–), won the Hawthornden Prize with his animal story, *Tarka the Otter* (1927). More stories of the same kind are contained in *The Old Stag* (1926). *The Flax of Dream* is the general title of his

HENRY WILLIAMSON

EDITH EVANS
as the Witch of Edmonton.

four novels, *The Beautiful Years, a Tale of Childhood* (1921), *Dandelion Days* (1922), *The Dream of Fair Women, a Tale of Youth after the Great War* (1924), *The Pathway* (1928). *The Village Book*, published in 1930, took Williamson nine years to write.

Winter's Tale, THE, a play by Shakespeare, published in 1623, whose heroine is Perdita and also contains the characters of Hermione, Polyrenes and Autolycus the Pedlar.

Witch of Edmonton, THE, a play by several authors, including Dekker, Ford and Rowley, published in 1658, distinguished for the sympathy shown by the authors for the outcast heroine, a witch, unusual at that period.

Wodehouse, P. G. (1881–), humorous novelist whose best-known character is the butler, Jeeves, who appears in several novels written round him.

Wolfe, HUMBERT (1885–), is Principal Assistant Secretary in the Ministry of Labour. In the words of G. W. Stonier, writing in the *New Statesman* (January 8, 1938), Wolfe is typical of those poets who use "a caste diction" and bandy phrases like "lute and tabor," "strange fair look," "unearthly bays," as though the words of common men were unknown to them. See *Requiem* (1927) and *Snow Poems* (1931).

Woman in White, THE, a novel by Wilkie Collins published in 1860, distinguished for the balance of its plot and as an early example of the detective novel.

Woman Kilde with Kindnesse, A, a romantic comedy by Thomas Heywood, published in 1607 and regarded as his masterpiece.

Woolf, VIRGINIA, MRS. (1882–), the daughter of Leslie Stephen, has

HUMBERT WOLFE

done more than any other novelist, with the exception of James Joyce, to change the form and method of the novel. She studies life in the process of being made, not as a finished article. She is more concerned with the atoms—the detached thoughts, feelings, sensations—which make up complexity of character than with the easily comprehensible pattern of character which is called personality. Her novels always have a unity beneath their complexity but never a rigid framework.

Her novels include *The Voyage Out* (1915), *Night and Day* (1919), *Jacob's Room* (1922), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1929), *The Waves* (1931), *The Years* (1937). The best known of her critical studies are *The Common Reader* (1925) and *A Room of One's Own* (1929).

Wordsworth, WILLIAM (1770–1850), was born among the hills and lakes of Cumberland. Deeply influenced by the French Revolution, he at first hailed it as the hope of the world. Later, however, its "domestic carnage" alienated his sympathies and made him turn to nature for relief from his sufferings.

WILLIAM WYCHERLEY

W. B. YEATS

In 1795 he met Coleridge and became very friendly with him: the product of their friendship, the *Lyrical Ballads*, 1798 (q.v.), contains some of the best and worst of his poetry. The *Lines written a few miles above Tintern Abbey* are particularly beautiful.

In 1805 he finished his great autobiographical poem *The Prelude*, which was not published until after his death. In 1807 he published many of his best poems: the ode to *Duty*, the ode on *Intimations of Immortality*, the *Miscellaneous Sonnets* and *Sonnets dedicated to Liberty*. In 1814 appeared his long poem *The Excursion* (described by Byron as "a drowsy, frowzy poem") and in 1822 the *Ecclesiastical Sonnets*.

He was appointed Southey's successor as poet laureate in 1843.

Wuthering Heights, a novel by Emily Brontë, published in 1847, distinguished for its astounding strength and sombre grandeur. The hero is Heathcliffe.

Wyatt, Sir Thomas (1503–42), a pioneer in English poetry whose work was first printed after his death in Tottel's *Miscellany* (1557). Wyatt brought the sonnet into England from Italy.

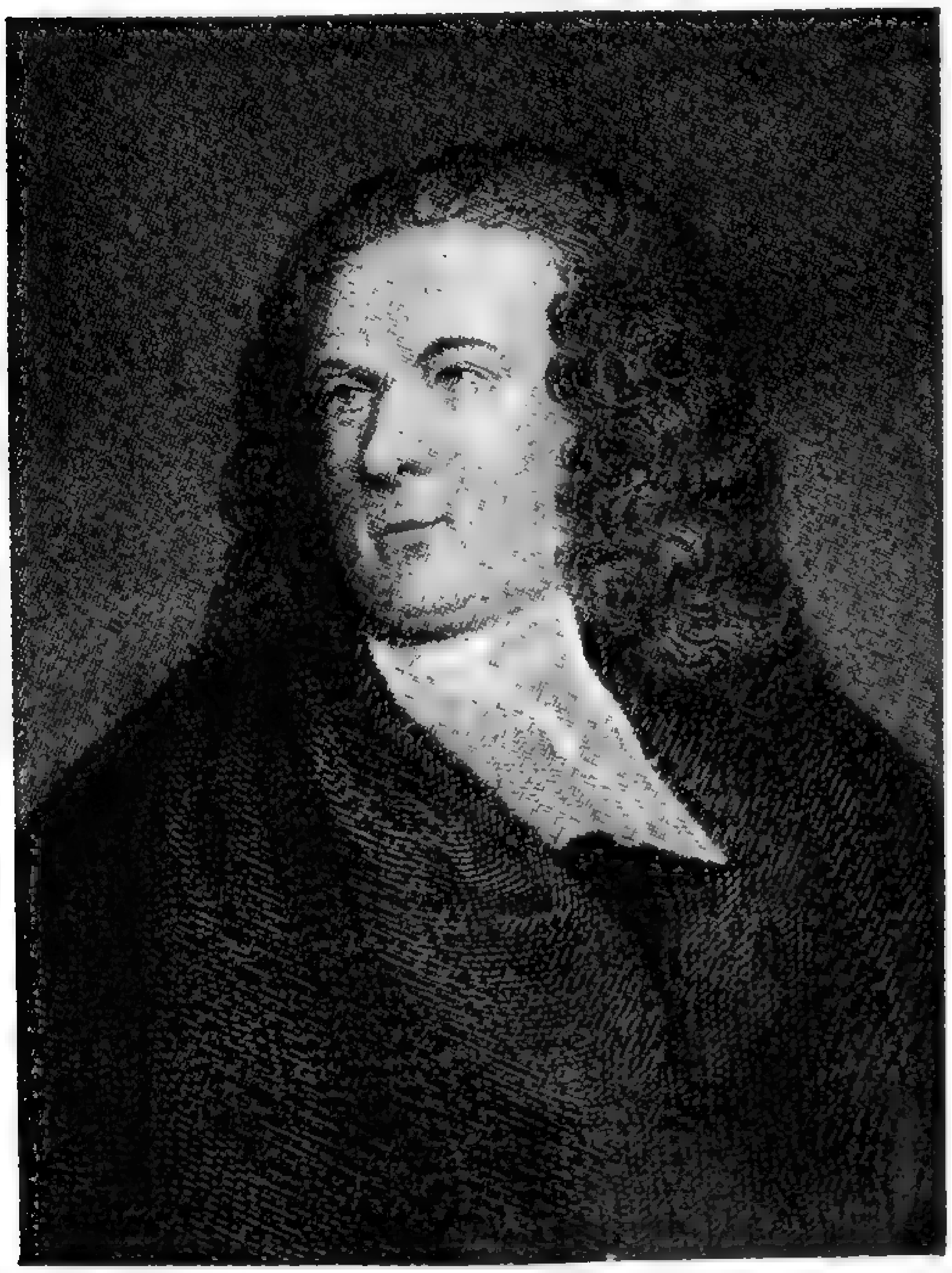
Wycherley, William (1640–1716), is best known as the author of four comedies: *Love in a Wood* (1672), *The Gentleman Dancing-Master* (1673), *The Country Wife* (1675), and *The Plain Dealer* (1677).

Wycherley is distinguished from the other Restoration dramatists, Etherege, Vanbrugh, and Congreve, by his moral earnestness and satirical severity, which however do not mitigate his lewdness.

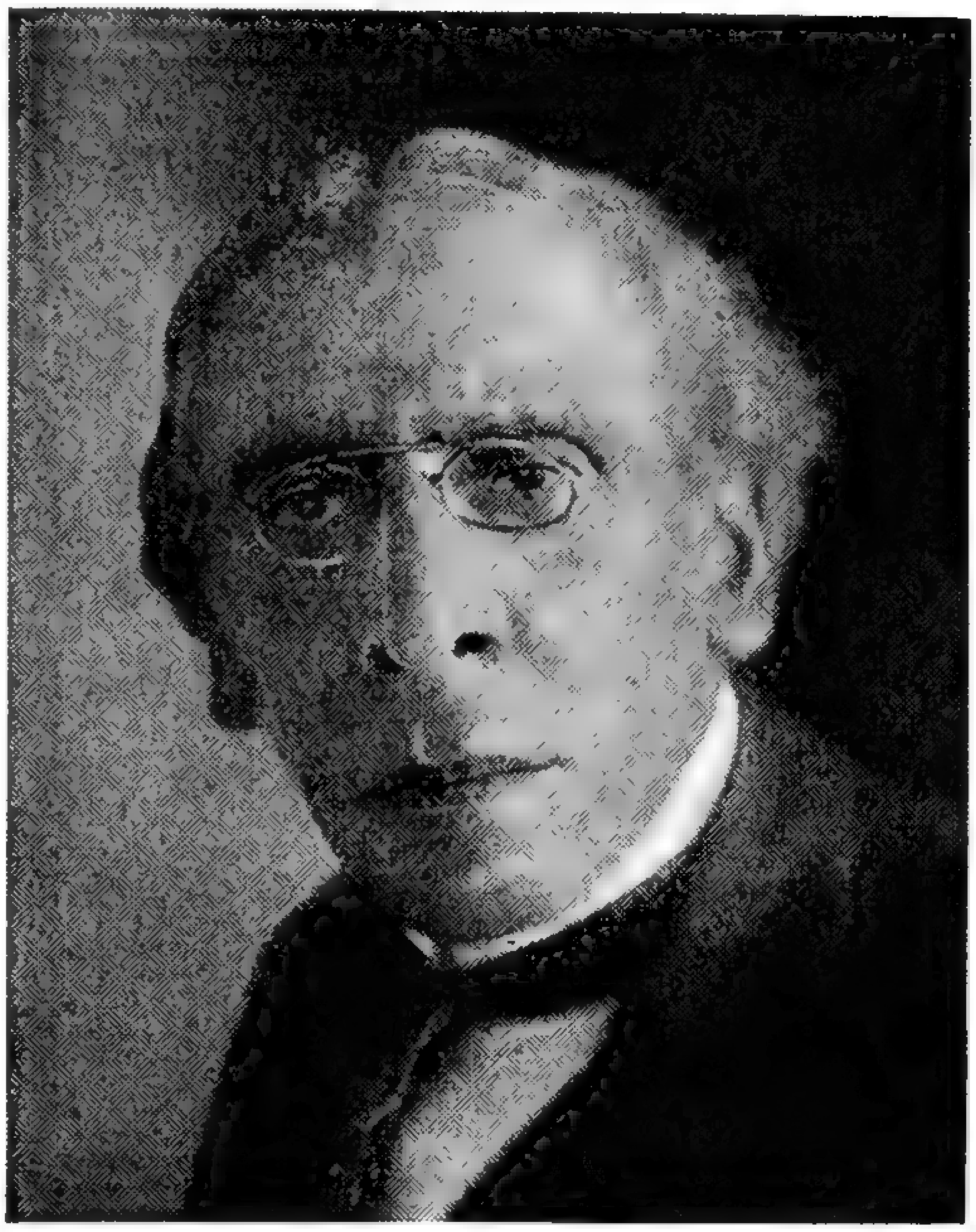
Wyclif, John. *See* the English *Bible*.

Y and Z

Yeats, William Butler (1865–), a distinguished Irish poet who won the Nobel Prize for Literature in 1923. His early poetry is richly coloured and adorned with symbol and metaphor. In his later poetry he modifies his style and tries to be "as cold and passionate as the dawn." See *The Collected Poems of W. B. Yeats* (1933).



EDWARD YOUNG



ISRAEL ZANGWILL

Yellow Journalism, the name given to the popular press of America about 1880; hence any sensational periodical.

Young, Edward (1683–1765), is renowned as the author of a poem called *The Complaint, or Night Thoughts* (1742–5). This is the book that Blunden consoled himself with during long sojourns in dugouts: in *Undertones of War* he writes, "I felt the benefit of this grave and intellectual voice, speaking out of a profound eighteenth-century calm."

Zangwill, Israel (1864–1926), a novelist and playwright well known for his studies of Jewish life. His works include *Children of the Ghetto* (1892), *Ghetto Tragedies* (1893), *Ghetto Comedies* (1907), and *The Melting Pot* (1908).

URSULA JEANS AND ERNEST THESIGER IN A SCENE FROM "THE COUNTRY WIFE"

The play is based on the idea that the excessive suspicion and jealousy of a husband may drive his innocent wife into wrongdoing.

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